Oc 6 '20

LEW LAKE presents CHAS. AUSTIN "PRETTY PEGGY." This Week: EMPIRE, STRATFORD

THE ERA

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(What Happened the Night Before Last?)

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EMPLOYMENT AGENCY LICENCES. I, WALTER CHARLES SESSIONS, known as Billy Gordon, intend to apply to the London County Council for a licence to carry on an Employment Agency for Variety, Orchestral, and Concert Artistes, at 123, Regent-street, W., such Agency to be known as "GORDON'S ORCHESTRAL CONCERT AND VARIETY AGENCY." All objections, and the grounds therefore, must be submitted in writing to the Clerk of the Council, County Hall, Spring-gardens, S.W. 1, within 14 days from the date of publication of this advertisement.

EMPLOYMENT AGENCY LICENCES. WE, MR. H. T. HARVEY and MR. W. J. RENSHAW, intend to apply to the London County Council for a licence to carry on an Employment Agency for Musical and Variety Artists at No. 34, Oxford-street, W. 1, such Agency to be known as Harvey's Agency. All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, County Hall, Spring-gardens, S.W. 1, within fourteen days from the date of publication of this advertisement.

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TO THEATRE & CINEMA MANAGERS. ADVERTISING RIGHTS FOR SALE. CURTAINS, SLIDES, STREET SCENES & PROGRAMMES. EST. 1889. PRODUCTION—SECOND TO NONE. PRICES—THE BEST. PHONE: CENTRAL 4834. GRAMS "ADVERT" MANCHESTER. COWLEY & CO. LTD.

WANTED ADVERTISEMENTS

THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED. THREE LINES, 1s. 6d. EACH ADDITIONAL LINE, 9d. PREPAID. DISPLAYED LINES, 1s. EACH.

ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS, THREE LINES, 1s. EACH ADDITIONAL LINE, 6d., PREPAID. DISPLAYED LINES, 9d. EACH.

This Scale does not apply to Trade Advertisements in these Columns.

For the convenience of advertisers, Replies to Advertisements are received. They will be forwarded by Post on application.

Advertisers and subscribers are politely requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyds Bank, Ltd." Remittances should be made payable to "The Era," and addressed, Advertisement Manager, "The Era," 35, WELLINGTON STREET, STRAND, W.C. 2. Wire, "The Era, London." Ring up, 4546 and 4547 Regent.

COMPANIES WANTED.

HUDDERSFIELD THEATRE ROYAL.

WANTED Known, Once nightly only, The only first-class theatre in Huddersfield. It serves a population of 500,000.

Arrangements complete for Autumn. Now booking Spring, 1921.

ALFRED WAREING, Theatre Royal, Huddersfield.

WANTED, West-End Attractions, COUNTY THEATRE, BEDFORD, Dec. 20, Jan. 10, 17, March 28, May 9, on. GRAND THEATRE, LUTON. Dec. 20, May 16, on. THEATRE ROYAL, CANTERBURY, Nov. 29, Dec. 20, Jan. 24, on. THEATRE ROYAL, INVERNESS. Nov. 22, Dec. 27, Feb. 7, 21, on. High-class Repertory can be booked 2, 4, or 6 weeks at Inverness. London Representative, H. Gribben. All communications to E. G. FALCON, T.R., Inverness.

BRIXTON THEATRE, S.W. WANTED, first-class Attraction, Nov. 22. Only vacant date this year. FREDK. MELVILLE.

PRINCE OF WALES THEATRE, GRIMSBY. WANTED Known, no Vacant Dates this year. A few Vacancies in Spring of 1921. Now Booking Autumn, 1921. All applications, J. H. CURRY, as above.

Pavilions, Penzance and Newquay. WANTED, Good Attraction, for three nights, at each place. Wire, SLACK, Pavilion, Penzance.

NEW THEATRE, OXFORD. WANTED, High-class Attractions. Bookings include:—Fred Terry, Martin Harvey, Gertrude Elliott, F. R. Benson, D'Oyly Carte and Carl Rosa Companies, "Paddy, the Next Best Thing," "Mary Rose," "Lord Richard in the Pantry," "Who's Hooper?" "Pretty Peggy," "Chu Chin Chow," Phyllis Neilson-Terry. Apply, S. C. DORRILL.

THE PIER AND PAVILION, COLWYN BAY. WANTED, an occasional 3 nights in October and November, Farcical or Strong Comedies (not musical). Fair prospects of doing good business. Just concluded a record summer season. W. YATES GREGORY, General Manager.

WANTED, Companies, Sept. 27, 28, 29, Oct. 4, onwards, 3 nights. Wire, HUMPHREYS, Coliseum, Aberystwyth.

WANTED, for two big music halls (Scotland and London), week of Nov. 8. No. 1 Companies of recent West-End Successes only. Musical Productions preferred. Please state all music-hall dates, Scotland or London, already booked. W. FOSTER HORSFIELD, Offices, 21 and 22, 26, Charing Cross-road, W.C. 2.

WINTER GARDENS, NEW BRIGHTON. WANTED Known, Oct. 4 may be vacant. Wire, DOUGLASS, "Authentic, Liverpool."

(Once nightly). NEW THEATRE, BOSTON. NEW THEATRE, BOSTON. (Proprietors, Boston Scala Theatre, Ltd.) Managing Director, G. A. Howden. The Theatre with THE LARGEST HOLDING CAPACITY IN BOSTON OR DISTRICT, and an up-to-date one. Band, Dressing-rooms, Lighting, &c. Can stage any Company. WANTED, Companies to wire for IMMEDIATE DATES. IMMEDIATE DATES. IMMEDIATE DATES. Visits include "Betty," "Who's Hooper?" "Toto," "Three Wise Fools," "Milestones," "Marriage of Kitty," "Arcadians," "Naughty Wife," "Romance," "Silver King," "Our Flat," "The Amazons," "A Temporary Gentleman," "The Knife," "Our Kid," "Pair of Silk Stockings," "Be Careful, Baby," "Maid of the Mountains," "Peg o' My Heart," "Diana of Dobson's," "Roxana," "Hobson's Choice," "The Young Person in Pink," Arthur Watson's record pantos, "Sinbad" and "Red Riding Hood," &c. Wire or write, with sharing terms, to the Booking Manager (for 10 years), WILL DALTON, 87, Parsonage-rd., Withington, Manchester. 'Phone, 193, Didsbury. Telegraph, "Granbeste, Manchester."

MARGATE HIPPODROME. WANTED, dates for the following periods (three or six nights), Oct. 18, 25, Nov. 8, on. No other dates available until July, August, and Sept., 1921. First-class Companies Wanted. No fancy terms. Takings per week have been as follows:—Week ending July 24, £757 4s.; July 31, £764 14s.; Aug. 7, £976 18s.; Aug. 14, £761 13s.; Aug. 21, £951 4s.; Aug. 28, £924 1s. For dates apply, A. E. ABRAHAMS, 73, Romford-rd., Stratford, London, E. 15.

EGBERT'S AGENCY, LTD. WANTED, Revues, Musical Pieces, or good drawing attractions for immediate dates. Send fullest particulars, with tour list. 17, Shaftesbury-avenue, London, W. 1.

WANTED, immediate and later dates, Mus. and Coms. W. CHARLES MANN, Grafton Booking Circuit, 18, Greenside., Leicester-sq., W.C. 2. Wires: "Noffnarg, 'Phone: London."

COMPANIES WANTED.

ARTHUR CARLTON'S THEATRES. WANTED, Companies THEATRE ROYAL, WORCESTER. Vacant Dec. 13 (?), 20, March 7 (?), 14 (?), 28 (?), May 9, 16, 30 (?), July 4, 11, Aug. 1, 15, 29, and on, with exceptions. exceptions. THEATRE ROYAL, BATH. Vacant Jan. 31, March 7 (?), April 4 (?), 11, May 16, 23 (?), June, and on, with exceptions. KING'S THEATRE, GAINSBOROUGH. (First three nights of the week) Oct. 11, Feb. 7 (?), 14, 21 (?), 28, and March, on. THEATRE ROYAL, BARRY. Autumn and Spring Vacancies. All other communications to ARTHUR CARLTON, Colehurst, Worcester.

H. W. ROWLAND'S BOOKING CIRCUIT. WANTED, High-class Attractions. D.P. THEATRE, EASTBOURNE. Dec. 6, 13, Jan. 24 (3), 31. GAIETY THEATRE, HASTINGS. Dec. 13, Jan. 27 (3), 31, all Feb. PLEASURE GARDENS, FOLKESTONE. Dec. 13, 20, Jan. 31, Feb. 14, 21. PALACE THEATRE, RAMSGATE. Oct. 11, 25, Nov. 1, 22. PALACE THEATRE, MAIDSTONE. Dec. 13, 20, Jan. 17, Feb. 14, 28, on. All once nightly. London Representative for W. W. Kelly and Opera House, Blackpool.

H. W. ROWLAND'S AGENCY, 52, Shaftesbury-avenue, W. 1. Regent, 1651. "Topobill, Piccy, London."

ROYALTY THEATRE & OPERA HOUSE, BARROW-IN-FURNESS. Lessee & Manager, Mr. Hugh Robertson. WANTED, Wanted, Wanted, First-class Attractions, for either once or twice nightly, for the following dates: Dec. 29, Jan. 3, 24, Feb. 7, March 21, and on, with exceptions. Applications re dates to HUGH ROBERTSON, T.R., Jarrow.

METROPOLE, GLASGOW, LTD. Scotland's Premier Drama Theatre. Once nightly. Once nightly. "DOPE" (Miss Dot Stephens), Closed (Sat. night) to £122 (net). "UNDER PROMISE OF MARRIAGE" (N. Carter Slaughter), Closed (Sat. night) to £115 (net). "CHILDLESS WIVES" (return), (C. Vernon Proctor and H. C. Robinson), Opened to £60; Tuesday, £70; Saturday, £110 (net). This week, "THE BONNIE BRIAR BUSH" (Durward Lely). Next (hol.), "WHITE SLAVES OF LONDON" (7th visit). "THREE WEEKS" (Leon Vint) to follow. October 11, First Production in Scotland of "THE PRICE OF HER FOLLY," By Arthur Jefferson. Presented by the popular Leila Zillwood Company, under the direction of G. Moreton-Williams. Succeeding engagements include the majority of the recognised "profit producing" productions.

WANTED, DRAMAS (ONLY). Various Weeks, 1920, and Spring, 1921. Will Managers desirous of booking oblige by quoting their suburban, London, or nearest point to London bookings?

NOTE.—In the event of the threatened miners' strike materialising, with consequent dislocation of the railways, and touring facilities, the Met. Directors will be prepared to share any reasonable extra expense incurred by Touring Managers in arranging journeys by means of motor transport or aircraft. Scenery can be dispensed with, the Met. stock "staff," plus the willing co-operation and energies of Frank Bennett and his staff being sufficiently adequate for "crisis" conditions. Address, re dates, ARTHUR JEFFERSON, 49, Colebrooke-avenue, West Ealing, London. Wires: Altenev. 'Phone: London. "Ring up": Ealing 963. Upon all matters affecting the visit, direct to John Walker, Resident Manager. Wires (Glasgow) Jefferson, Glasgow.

NOTE.—The Princess's and the Met. may be conditionally booked in conjunction.

LONG LIVE THE DRAMA! IT WILL!!

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, Theatres. CHARLES MACDONA'S COMPANIES. "HOME AND BEAUTY." Nov. 1, 8, 15, 22, and 29. "PYGMALION." Sept. 27, Oct. 11, 18, 25, and on. CHARLES MACDONA, 29a, Charing Cross-road, W.C. 2.

"ANN" (eighth year). WANTED, Oct. 4, 11, Nov. 1, 22. HALDANE CRICHTON, Wales Theatre, Grimsby.

"DADDALUMS." Direct from Wyndham's Theatre, W.C. WANTED, First-class Theatres, Sept. 27, Oct. 4, 11. ANDREW MELVILLE, Wyndham's Theatre, W.C. 2.

Wagner and Skardon's Company. "DISGRACED." "OTHER MEN'S WIVES." WANTED, Oct. 4, Oct. 4, Oct. 4. Printing ready. Wire, Olympia, Bulwell. Next, Princes Theatre, Hoyland, Barnsley.

MR. C. BELLAMY'S CO. Under the direction of M. Miller. "MY SWEETHEART." Featuring Miss Madeline Spicer. WANTED, Oct. 18 and 25, to follow Surrey Theatre, London, and precede Grand Opera House, Harrogate. M. MILLER, 14, Leicester-street, W.C. 2. Wires: Entitled, Westrand, London. 'Phone, Gerrard 1946.

"CARMINETTA," also The Latest Musical Comedy, "A SPANISH ROMANCE." WANTED, Oct. 11, 25, Nov. 1, 8, 15. "CINDERELLA" (produce Rotherhithe). Vacant Jan. 3, 10, 17. C. A. STEPHENSON, T.R., Worcester. Princess Theatre, Crayford, Kent.

WANTED, Theatres, Sept. 30 (3), 11, 25, Oct., &c., for "One Law for Both" and "A Love Marriage." W. V. GARROD, 94, Kennington Park-road, London, S.E. 11.

Gorgeous Pantomime, "LITTLE JACK HORNER," Also "CINDERELLA." WANTED, Theatre, Christmas, for Production, 2 or more weeks; 30 or 40 or more artists, according to size of town. Address, Box 436, "The Era."

THEATRES WANTED.

H. HAMILTON STEWART. and A. BRUCE JOY present "THE PRINCE CHAP." "THE PRINCE CHAP." "THE PRINCE CHAP." From the Criterion Theatre, W. This is not a revue, but a strong, gripping play of the "Daddy Long-Legs" order. WANTED, Sept. 27, Oct. 11 (South), 25, Nov. 1. H. HAMILTON STEWART, Theatre Royal, Shrewsbury.

WANTED, No. 1 Theatres or Music Halls only for the following Companies:— "BUZZ-BUZZ." The successful Vaudeville Theatre Musical Production. Monday next (between Bristol and Golders Green) Also Oct. 11 (3 nights), to precede Cambridge. "HOBSON'S CHOICE." The successful Farcical Comedy from the Apollo and Prince of Wales' Theatres, London. Sept. 27, Oct. 4 and 11, and 25. "OUR MR. HEPPLEWHITE." The original production from the Criterion Theatre. Oct. 4, 11, Nov. 8, 15, 22, 29, Dec. 13, onwards. Wire or write, W. FOSTER HORSFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C. 2. Telephone, Gerrard 7167.

"DADDALUMS." Now playing at Wyndham's Theatre, W.C. WANTED, First-class Theatres, Sept. 27, Oct. 4, 11, Nov. 1, Nov. 22, Dec. 13, and various, onwards.

LOUIS CALVERT, Wyndham's Theatre, W.C. 2.

WANTED, Theatres for big Pantos, Jan. 3, 10, 17 (?). K. HEATON AAEN, 288, Brockley-road, London, S.E. 4. 'Phone, 584 New Cross.

WANTED, good Theatre, Nov. 15, for the wonder play of the age, "TARZAN OF THE APES," between King's, Hammersmith, and Bradford; possibly vacant through trying to oblige The Surrey. Also Dec. 6. Will Managers kindly send spring vacancies? Wanted, October 4, North or Scotland, and Nov. 1, for "THE ROTTERS." ARTHUR GIBBONS, 1 and 2, King-street, W.C. 2.

"TWO LITTLE DRUMMER BOYS." By Walter Howard. WANTED, Nov. 29, to precede Grand Theatre, Brighton. The only vacant date this year. Vacant dates 1921 for Repertory. Send for list of plays. Complete productions. SIDNEY RENNEF, This, Palace, Llanelly. Next, New, Port Talbot.

WANTED, Sept. 30, 3 nights, Oct. 11, on, Lena Stanton's Co., "S'WHAT'S THE MATTER." The Musical Success. 58, Lord Haddon-road, Ilkeston.

"THE NATURAL LAW." A brilliant play. WANTED, Sept. 27, Oct. 4, on. CHARLES HARRINGTON, Globe Theatre, Deal.

NORRIS REPERTOIRE COMPANY. 17th year of Tour. "WALLS OF JERICHO" (over 1,000 performances). "THE CASE OF LADY CAMBER." "BEAUTY AND THE BEAST." "THE WARE CASE." "JOHN BARRETT, MILLIONAIRE." All Oscar Wilde's plays, &c., &c., &c. WANTED, Oct. 18, 25, Nov. 15. Write, Gaiety Theatre, Douglas.

"ALL ABOARD." WANTED, Oct. 4 (wire), Oct. 18, Nov. 15, March 28. "BABES IN THE WOOD." Vacant Jan. 24, 31 (to follow Broadhead tour), for this super touring pantomime. Coms., VENTOM SWIFT, 107a, Embden-street, Manchester; next week, Hippo., Darwen.

"A MESSAGE FROM MARS." WANTED, Oct. 11, 18, Nov. 1, precede and follow Norwich. Apply, HUBERT WOODWARD, 102, Charing Cross-road, W.C. 2.

"THE GIRL IN THE TAXI." One of the most successful Musical Comedies now on Tour. Once or twice nightly. New Dresses and Scenery. WANTED, Nov. 8, 15, 22, Mid. or North. Now booking Spring and Autumn, 1921. Apply, HUBERT WOODWARD, 102, Charing Cross-rd., W.C. 2.

WANTED, Theatres, Halls, &c., for Malcolm Scott's "Topics." Wire, LISTER RELKIE, Coronation-gardens, Leyton, E.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Character Man, 1 week, possibly longer; rehearse here at once. Wire terms, DENVILLE, Marlboro' House, Oldham.

WANTED, Eccentric Comedian, sing and dance. Chic Soubrette, sing and dance. Refined Ladies for Chorus; must be able to move well and have good voices. Good Sister Turn. All to rehearse at once. Lowest terms, wire or write, CLARKE, Princess Theatre, Bootle, Liverpool.

WANTED, for Oct. 4, "East Lynne," Hare, Richard, Dill, Cornelia, Barbara (to sing); glad to hear from old members, especially if in North. PITT HARDACRE, 3, Kilburn Priory, N.W. 6. (To be forwarded.)

HATHAWAY-BARON TOURS. WANTED, a smart, energetic, Young Actor, for excellent round of parts in repertoire, such as Little Billy ("Trilby"), the Franchman ("Chinese Puzzle"), &c.; open Oct. 4, continuous engagement. Photos., terms, refs., &c., to VIVIAN A. BARON, Empire Theatre, Maryport. Will Parker Lynch write in if disengaged?

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, open at once, Useful People, for change nightly stock (turns pref.). BEEBEE, T.H., Amersham, Bucks.

WANTED, Lady Dancers, must be able to buck and schot., for the Continent; immediate work. Call, before 3, CROFTS & HARRIS'S AGENCY, 11b Featherstone-bldgs., Holborn, W.C.

ARTISTS WANTED.

WANTED, immediately, a Tall Character Actor, for well-known Music Hall Sketch, to play small but important part, with good, strong, refined voice, to take full responsibility of scenery and effects (one set only), to put up and take down; one who is not afraid to spill his hands twice a week; must not be less than five feet ten in height; long engagement to right man. Apply, with terms, two recent refs., photo. (which will be returned if stamped envelope is enclosed) (must send above particulars first letter or will be ignored), to HARRY SHIELS, Rotunda Theatre, Liverpool. If near, apply personally, with refs., &c.

WANTED Known, to Public Singers and other Artists, offer of Sole Rights to sing good, original songs prior to publication. Address, D., Albion Works, Tottenham, N. 17.

ARTISTS' WANTS.

WANTED Known, NORMAN DALE, Baritone, Juv. Lead, at liberty. Wire, 12, Drummond-rd., Ilkeston.

WANTED Known, CLAIRE COLWYN (The Great Com. Slavey) and REG. IRVING (The Dude, or Light Com.), dis. Monday for good Revue; strong com. piano speciality; exc. refs. Wires: Patti, Pavilion, Swansea. P.A., 16, Braithwaite-rd., Sparkbrook, Birmingham.

WANTED Known, BOBBY BRITTON, Dwarf Comedian, &c., at liberty for small parts, revue, sketch, mus. comedies; no acrobatic troupes. C/o "The Era."

WANTED Known, TOM E. LITTLE, comedian, at lib. for Stock, Panto, or Revue. 105, Hook-rd., Epsom.

WANTED, Character Work (including Coster and Dialect), Comedy Songs, by MISS ISABELLE PAUNCEFORT'S Special System of Quick Training. Meadow Lodge, Honor Oak Park, S.E. 23. Studio, W.).

PANTOMIME ARTISTS WANTED

WANTED, DANCERS and CHORUS, for my Pantomimes in Dublin and Belfast. Must be of good appearance. Fares paid both ways. Apply, ARTHUR FIGGIS, 102, Charing Cross-road, London, W.C. 2, who I empower to enter into and sign contracts on my behalf. BARNEY ARMSTRONG.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Amateurs, Aspirants, Ladies, Gents. Splendid chance to enter profession. (Stamp). Call, afternoons, MR. D'ALBERT, 3, Stansfield-road, Stockwell-road, S.W. 9.

WANTED, good Voices, every description, start professionally when proficient. Also others with comedy ability. (Stamp), Call, D'ALBERT, above.

WANTED, Amateur Gent., join Young Lady, double turn, start variety stage when ready. (Stamp), or call, D'ALBERT, address above.

WANTED Known, "Character" Songs and Studies; well-known professional requires a few pupils; West End rehearsals. Box 431, "The Era."

WANTED, Pupils to train for Ballet, Solo, Character Dancing. Morning Ballet Classes. Also Step, Buck, and Schottische Dancing. Special After-school Classes for Children. A Special Saturday Afternoon Class in Step and Troupe Work. Pay single lesson if required, from 3 p.m. until 4.30. Tel.: 6853 Gerrard. MISS E. BARNES, 4, Soho-street, Oxford-street, W.C. 1.

WANTED, urgently, Ladies and Gentlement Beginners, with no experience, for Film and Stage Productions. Write (addressed envelope), W. S. PEARCE, 23, Colet-gdns., W. 14.

MISCELLANEOUS.

WANTED, practical Billposter; steady and reliable, and used to ladder work. Apply, BILLPOSTING CO., Regent-street South, Barnsley.

WANTED, good Scenic Artist to make and renovate with touring revue. Commence immediately. Lowest terms and full particulars to JOE MORRISON, Theatre Royal, Wolverhampton. Next, Palace, Bordesley.

WANTED, recognised Scenic Artist; must be good Colourist; open immediately. All pars., HENRY L. OSMOND, Bispham, Blackpool.

WANTED, Scenic Artists, to know that Leete's hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

THEATRICAL AGENCY. WANTED, Gentleman of experience and ability to develop West-End Agency. Already has on books a number of first-class tops of bills. Good salary and commission to the right man. Letters, stating age, experience, &c., to THESPIAN, Willings, Strand.

WANTED, Engt. by thor. exp. Stage and Bus. Mgr.; part if req.; any good touring prod.; ex. ref. Would accept res. position as Asst. Mgr. Coms., D. HOARD, 30, Lansdowne-road, Croydon.

WANTED Known, Dancing Instructor seeks Engagement; M.C., teacher, or both; 7 years' experience. Box 413, "The Era."

WANTED Known, Copying, Transposition, Harmonisation, Arranging of every description; songs, &c., written quickly. J. BOLDINOS, Vale House, Tufnell Park, N. 'Phone, N.168.

WANTED Known, to Publishers and others, advantageous offers original song, words and music, MSS. (fiction and verse); all most highly recommended. Address, D., Albion Works, Tottenham, N.17.

WANTED, by Young Man, resident Glasgow, employment, evenings. Box-office or other capacity. WALKER, 191, Copland-road, Ibrox, Glasgow.

MUSICIANS WANTED.

WANTED, first-class Violin Conductor (gent.), able to fit pictures; must have good up-to-date library. Only first-class men need apply, with refs. and salary required, to MANAGER, Coronet Theatre, Notting Hill Gate, W.

WANTED, for the Victoria Cinema, New North-road, N., a first-class Repetiteur; must have strong tone; good reader, and able to lead if required. Apply, Wed. evening, 6 o'clock, H. STEVENS, Mus. Dir.

MUSICIANS WANTED.

WANTED,
Piano Conductor (Provinces).
Two Rep. Violins (Provinces).
Flute (Provinces).
'Cello (Provinces).
Violin Conductor.
Orchestral Pianist (Provinces).
Must be all A.M.U.
Letters ignored.
Callers only, mornings 10 till 12.
K. VAN BIENE'S ORCHESTRAS,
third floor over Warwick Press,
6, Warwick-street, Regent-street, W. 1.

WANTED, first-class Leader (solo violinist) to open Oct. 11; permanency. State terms, references, &c., CHARLES H. ALLAN, Queen's Hall, Newcastle-upon-Tyne.

WANTED, first-class Leader, 'Cello, and Flute; used to cinema work. BERTRAM, Picture Theatre, Bridge-rd. Maidenhead.

WANTED, a Leader for evenings for cinema; must possess good tone and be a first-class reader. Box 445, "The Era."

WANTED, brilliant lady Sub-Leader Violiniste; also Viola. Also gent. Pianist, D. Bass, and 'Cellist. Start at once. Apply, GRAY, 12, Archer-street, Piccadilly, 12 to 1 daily.

WANTED, good Leader, open Monday next; also Viola, open Oct. 4. Apply, terms and refs., to MUS. DIR., Empire, Wakefield.

WANTED (ladies), Leader-Rep., 'Cello, Orch. Pianiste, and Drums., for cinema; S.W. district. Apply, Elmwood, Atkins-road, Clapham Park. 'Phone, Streatham 956.

WANTED, really good First Violinist-Leader, exp. in high-class cinema music, solos, &c.; also 'Cellist; for a Yorkshire city; to open Oct. 4. Terms, Violinist, £6 10s.; 'Cellist, £5 per week. Apply, LORD, M. D., 137, Padgate-lane, Warrington.

WANTED, Violin-Leader, Violin Rep., Clarinet, Bass, also 'Cello, for Cinema; hours 4½ daily. Apply M. D., 36, George-street, Chesterton-road, Cambridge.

Theatre Royal, Pontypool, Mon.
WANTED, to open at once or when at liberty, first-class Leader (Violin) for orchestra. Twice-nightly music hall. Good terms and comfortable, permanent engagement to the right man. Terms, age, references, and when at liberty. PITT, as above.

WANTED, good Leader-Violinist, must be sight reader, for Olympia Cinema Theatre, Blackburn. Salary £4 4s. Apply, R. YORKE, General Manager.

WANTED, good Leader, thoroughly experienced, also in variety; nights only; North. Apply, C. JENNINGS, 13, Summerhill, Sunderland.

WANTED, Violin-Leader, experienced in first-class variety. Apply, letter only, with refs., to E. WINTER, Manager, Empire, South Shields.

HIPPODROME, WISBECH, CAMB.
WANTED, open Monday, Sept. 27, 1st Violin, one used to pictures and varieties; evenings only, 6 to 10.30. Apply, with references, terms, &c., to H. BANCROFT, as above.

HIPPODROME, NUNEATON.
WANTED, First Violin.
Terms, &c., to H. R. LYNN.

WANTED, Violinist (lady), thoroughly experienced Tavan's, Alder's, for trio, cinema, Liverpool. Full particulars, terms, reference, when at liberty, MUS. DIR., 162, Longmoor-lane, Aintree, Liverpool.

WANTED, first-class Violinist, lady or gent., with library, who would meet good pianiste (lady) for practice, in view of taking immediate engagement. Address, Box 427, "The Era."

WANTED, good Violinist for Picture Theatre, evenings only. Refs. and terms to W. A. ABBEY, M.D., Premier Theatre, Ilford, E.

WANTED, good Violinist, pictures and occasional variety. Terms, &c., to T. BURROWS, Queen's Palace, Sutton-in-Ashfield.

WANTED, Violinist, Rep., and Harpist, at once. Apply, MUS. DIR., Silver Cinema, Shepherd's Bush.

WANTED, first-class Principal Violinist, strong tone and good reader essential, for Cinema (no Sundays); audition Thursday, 12-1.30. APOLLO, 117, Stoke Newington-road, N. Musical Director. 'Phone: Finchley 1782.

HIPPODROME, WISBECH, CAMB.
WANTED, open Monday next, Sept. 27, Cornet, one used to pictures and variety; evenings only, 6 to 10.30. Apply, with references, terms, &c., to H. BANCROFT, as above.

WANTED, two Cornets; join at once; £3 15s. weekly. Apply, BANDMASTER, Biddall's Circus, Biggleswade, Wednesday; Sandy (Beds), Thursday; Kimbolton (Hunts), Friday and Saturday.

WANTED, for a first-class Cinema, N.W. District, to open Oct. 25, or thereabouts;

'Cellist,
Double Bass,
Flute, Clarinet,
Orch. Pianist,
Organist,
Drummer, with Tymps, &c.,
Repetiteur Violin.

Afternoon and evening performances; no Sundays. Only absolutely first-class performers, conversant with the highest-class of music and enclosing copies of references, need apply. Please state terms. Box 418, "The Era."

HIPPODROME, WISBECH, CAMB.
WANTED, open Monday, Sept. 27, 1st Violin, 'Cello, Cornet. Apply, with terms, &c., to H. BANCROFT, as above.

WANTED, Oct. 4, Good, Young Clarinet Player; A.M.U. References to HORACE TEAGUE, M.D., Opera House, Cheltenham.

WANTED, experienced Clarinet, for Cinema, once nightly; good reader; lowest terms; permanency if suitable. Apply, MUS. DIR., Scala, Boston.

WANTED, a good String Bass Performer (preferably double-handed), combining E flat Bombardon, if possible; also E flat alto Saxophone (combining Violin) player. Very good opportunity for serving bandsmen on transfer or ex-service men; staff band; engagements good, especially during the season; stationed in the South Coast. Apply by letter to Z. Y., c/o Boosey & Co., 295, Regent-street, London, W. 1.

WANTED, Bass (4-string), for Cinema Symphony Orchestra; must be thoroughly conversant with the highest-class programmes; twice nightly and 2 matinées; no worry; comfortable perm.; good salary. Refs., &c., to GUY FLETCHER, Musical Director, Empire Cinema, Mexboro'.

MUSICIANS WANTED.

WANTED, for Cinema, evenings only, Bass, Cornet, Violin Rep., Tympanist with effects; must be good musicians. Write, Box 422, "The Era."

WANTED, Sept. 27, Double Bass; Varieties; A.M.U. terms. MUSICAL DIRECTOR, New Theatre, Northampton.

WANTED, Musicians, at first-class Variety Halls.
Newport Empire: Double Bass.
Hull Palace: Leader.
Leeds Empire: Repetiteur.
Glasgow Empire: Trombone.
Applicants must be experienced and thoroughly competent (A.M.U.). Write, enclosing copies of references, to the MUSICAL DIRECTOR at the above-mentioned Hall.

WANTED, first-class Euphonium Player, to tour with Musical Act in Revue; also good Solo Cornet (combine piano preferred).

Full particulars to JOE MORRISON, T.R., Wolverhampton. Next, Pal., Bordesley.

WANTED, 'Celliste, Violiniste, Pianiste, for café. Lowest terms and references to SAMUEL ROGERS, Mus. Dir., Pavilion, Ramsgate.

WANTED, for Café, experienced Lady 'Celliste, with strong tone. Box 439, "The Era."

WANTED, 2 'Cellistes, 1 North, 1 South; smart reliable ladies, used to hotel work, to start Oct. 5. Kindly give names for references. Box 425, "The Era."

WANTED, Lady 'Cellist for trio, to play in London Restaurant or hotel. Box 373, "The Era."

WANTED, 1st-class 'Cello, also Violinist, MANAGER, Tredegar Hall, Newport, Mon.

WANTED, 'Cellist, first-class player, well up in classical trios and operatic arrangements. High-class programmes.

Apply, JOHN DAWSON,
LYCEUM,
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DUMFRIES.

Dumfries is a beautifully situated county town 20 miles over Scottish Border.

WANTED, for Permanent Staff Depot West Yorks, York, 'Cello and String Bass Players. Ex-Army bandsmen wanting to complete for pension, previous service counts. Quarters and allowances if married. Plain clothes and outside engagements allowed. Particulars from SGT. SWALES, above address (stamped envelope). Age limit 37.

HIPPODROME, WISBECH, CAMB.
WANTED, open Monday, Sept. 27, 'Cello, one used to pictures and varieties; evenings only. Apply, with terms, references, &c., to H. BANCROFT, as above.

WANTED, good 'Cello, twice nightly; terms £3 12s., and half salary matinées. Apply, with references, to J. L. DEXTER, M.D., Hippodrome, Preston.

WANTED, 'Cellist and Pianist for Provinces, also 1st Drummer for London Restaurant, and all instruments for future engagements. Apply, personally, or by letter, stating experience, refs., and age, to THE LONDON & PROVINCIAL MUSICAL ASSOCIATION, 36, Shaftesbury-avenue, London, W. 1. Gerrard 4117.

WANTED, First-class 'Cellist; open Sept. 27; 5½ hours daily, no Sunday; comfy. [illegible]. Send lowest terms. Box 443, "The Era."

WANTED, 'Cellist, for large West London Cinema; permanency; letters only; six days. MUS. DIR., 194, Finborough-road, S.W. 10.

WANTED, immediately, 'Cellists (3) and Contrabassists (2), for High-Class Continuous Cinemas. Apply, with references, THE BRITISH ORCHESTRAL AGENCY, Russell Chambers, Kingstreet, South Shields. 'Phone 761.

WANTED, OPEN AT ONCE, 'CELLIST, DOUBLE BASS, AND VIOLIN; MUST BE EFFICIENT CINEMA MUSICIANS; APPROXIMATELY FIVE HOURS PER DAY; GOOD RATES PAID; A.M.U. APPLY TO GENERAL MANAGER, CARLTON CINEMA, SWANSEA.

PALACE THEATRE, HUDDERSFIELD.
WANTED, 'Cello and Second Violin.
First-class Varieties.
A.M.U.
MURGATROYD, M. D.

COWES, I.W.
WANTED, reliable 'Cellist, A.M.U., for Cinema Trio; must be used to Tavan and Alder arrangements or useless; open Oct. 4; nights only; permanent if competent. Apply, immediately, stating terms and refs., to MUSICAL DIRECTOR, c/o Ford, Ingleside, Church-rd., Gurnard, I.W.

WANTED, first-class 'Cellist, to open quickly; salary £4 5s. for evenings, and extra for daytime work; also Bass, evenings and 2 matinées, £4 5s. State age, qualifications, &c., to MUS. DIR., 60, Heald-avenue, Rusholme, Manchester.

HIPPODROME, DARLINGTON.
WANTED, first-class 'Cello Player and Repetiteur; to open immediately; Varieties and Musical Comedy. Terms and references to H. BULL, Hippodrome, Darlington.

WANTED, first-class 'Cellist and Violinist, for Cinema; permanent engagement.
Address, MUSICAL DIRECTOR,
78a, The Parade, Leamington Spa.

WANTED, Viola, experienced in Grand Opera, commence Oct. 18; tour till Midsummer if satisfactory; lady or gent. Lowest terms, full particulars of experience, and two references. Box 420, "The Era."

WANTED, Viola, open Monday, or when at liberty, Variety, A.M.U., permanency. Terms and particulars, CONDUCTOR, 46, Delnyl-st., Scunthorpe, Lincs.

Margate Municipal Orchestra.
WANTED, from Oct. 4 to Jan. 2, Oboe, Clarinet, Bassoon, Contra Bass, and Tymps, &c. (flat pitch). Apply BAINBRIDGE ROBINSON, Musical Director, as above.

WANTED, good Organist, 4 matinées, 6 evenings, no Sundays. State terms, CINEMA ROYAL, Epsom.

WANTED, Lady Pianiste for dancing, accompanying, &c. Box 409, "The Era."

WANTED,
GOOD LADY PIANIST,
for pictures.
State in first letter age, terms, and previous experience, to
FRED CLEMENTS,
Arcadia Picture House, Skegness.

WANTED, a girl Pianiste as Accompaniste to girl Violiniste. State lowest salary. Send photo. MR. JAR, Hippodrome, Aldershot.

WANTED, Pianist, from Oct. 4 to Jan. 2; must be first-class accompanist and experienced with orchestra.
Apply,
BAINBRIDGE ROBINSON,
Pavilion and Winter Gardens,
Margate.

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WANTED, Orch. Pianist and 'Cellist; exper. and artistic performers only. Violet Branson write. JONSON, 10, Francis-street, Truro.

WANTED, thorough exper. Orchestral Pianist (male); good performer and sight reader, for Cinema; no Sundays; permanent to capable performer; 5½ hours daily. Apply, lowest terms and refs., to CORNFOOT, 116, High-street, Herne Bay, Kent.

WANTED, Pianist, for small first-class Cinema Orchestra in the Cornish Riviera; one house nightly; two matinées weekly; no Sundays. Send references, when disengaged, salary required, MANAGER, Cinemas, Ltd., Penzance.

WANTED, Pianist; open Sept. 27; used to Tavan, &c.; pictures, 6.30 till 10.15; A.M.U. MUS. DIR., Empire, Scunthorpe, Linca.

WANTED, Relief Pianist, open Sat., Sept. 25; about 4 hours daily; audition necessary, 11 to 12; must be able to fit pictures. MUSICAL DIRECTOR, Academy Picture House, 141, King-street, Hammersmith, S.W.

WANTED, smart Drummer, with tymps. and effects; Variety; open Oct. 4; U. Apply, stating age and refs., W. DAVIDSON, Palace, Halifax.

WANTED, for first-class twice-nightly Variety Hall in Yorkshire, Drummer. Applicants must be thoroughly competent (A.M.U.). Write, enclosing copies of references, &c., to Box 444, "The Era."

WANTED, at the Gibbe Electric Theatre, 59-61, Old Kent-rd., near Bricklayers' Arms, Drummer and effects, evenings only. Apply, MUS. DIR., Thursday afternoon, between 2.30 and 5 o'clock.

WANTED, TWO TRIOS for cinemas. (1) Relief Trio, large cinema, near Folkestone, afternoon and evening. (2) Trio for cinema, near Hemel Hempsted. Evenings only. These engagements, each £10 weekly; suitable for musicians from one family. Box 445, "The Era."

THE ROYAL HALL, HARROGATE.
(Late KURSAAL.)
WANTED, Trio, or Quartette, for High-class Picture Season, Oct. 25 to middle of March; two performances daily. Send full particulars, terms, &c., to JOHN E. WILSHERE, General Manager.

WANTED, for Restaurant Work, good-looking Lady Musicians who can sing whilst playing. Apply, stating instrument. Box 423, "The Era."

WANTED, for a first-class Cinema, N.W. District, Relief Trio (violin, 'cello, piano); no Sundays. Apply, stating terms and enclosing copies of references, to Box 419, "The Era."

WANTED, early in October, Duo or Trio, for cinema; experienced; able to follow pictures, which must never go unaccompanied, and have large library; two houses nightly only; no Sunday work; comfortable and permanent position. Lowest, &c., to MANAGER, Prince's Theatre, Llandudno.

WANTED, Military Band Instrumentalists, Waverley Market Carnival, commencing Dec. 13, 1920, to Jan. 8, 1921. Apply, 10, Waverley-market, Edinburgh.

WANTED, Orchestral Instrumentalists, professional or semi-professional, ladies or gentlemen, strings, wind (low pitch) or harp, free to visit Belfast for Choral and Symphony Concerts. Send permanent address to W. HARVEY JOHNSTON, Philharmonic Society, Belfast. State terms, concert experience, and give reliable reference.

WANTED, for Staff Band, stationed on South Coast. Double-handed players: String Bass, combining E flat Bombardon if possible, also E flat Alto Saxophone Player combining Violin; good opportunity for bandsmen able to transfer, or ex-Service men willing to join again. Engagements good, especially during the season. Apply, Box 228, c/o HAWKES & SON, Denman-street, Piccadilly-circus, London, W. 1.

WANTED, Trios, Quartettes, and Separate Musicians, for London and provincial cinemas. State terms, letters only, KESSELS' CONCERT DIRECTION, 41, Rathbone-place, W. 1.

WANTED, Bandsmen, Flute, Oboe, Horns, Clarinets, £5 bounty; pay from 7s. to 10s. per day. Apply, CAPTAIN M. RYAN, Director of Music, The Royal Canadian Regt., c/o M.D., No. 4, Montreal, P.Q., Canada.

WANTED, Musicians with own instruments for Street Pitching; work on shares. Pars. to P., 100, St. Andrew's-road, Walthamstow.

WANTED, FULL ORCHESTRA; ALL MUST BE REALLY CAPABLE AND EXPERIENCED IN VARIETY AND PICTURES. TERMS AND REFERENCES TO SAMUEL ROGERS, MUS. DIR., PAVILION, RAMSGATE.

WANTED Known, Musicians of all instruments to write in. State whether London or Provincial engagements desired. CHANDOM ORCHESTRAL AGENCY, 15, Brackley-rd., London, W. 4.

WANTED Known. Can you find an Engagement in Restaurant or Cinema?
If not, we can advise you how to secure one suited to your qualifications.
Fee 5s., after interview and audition.
Write first for appointment to
HAROLD SPENCER (Principal (in London)),
Music Advisory Agency,
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Provincial enquirers without interview or audition dealt with by correspondence.
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WANTED, Violinists, 'Cellists, Pianists, Organists, and other instruments, wishing to gain thorough orchestral experience for cinema work are offered occasion of thorough tuition and practice in Central London by experienced musicians; personal supervision of violin soloist organist and pianists. Apply, by letter, for particulars, KINEMUSICA, 16, The Hawthorns, Regent's Park-rd., C.E., Finchley, N. 3.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c. Cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

MUSICIANS WANTED.

WANTED Known, Proprietors of Revues, Musical Comedies, &c., when requiring Musical Directors (Resident or Touring), please note that only members of the M. D. Section, A.M.U., are recognised by Orchestras in the Provinces composed of A.M.U. members. For particulars apply A. R. HOARE, D.C.M., London Secretary, M. D. Section, A.M.U., Avenue-chambers, Southampton-row, W.C.
Tele., Museum 4427.

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FINEST TRAINING SCHOOL in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL. Thorough training in Pedal Organ Playing. 12 lessons £1 1s. Classes daily. Also Thursday evening. APPOINTMENTS FOUND. 47, Uxbridge-road, Shepherd's Bush.

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WANTED Known, Pianists, Violinists, 'Cellists, Basses, and all instrumentalists, to train them for cinema and café engagements. Classes held daily, MORNINGS, 10 a.m. to 1 p.m. EVENINGS, 6 p.m. to 9 p.m. SPECIAL TUITION GIVEN IN ALL TAVAN ARRANGEMENTS. Pupils are introduced and SITUATIONS FOUND through our agents. 90 per cent. of our pupils placed in situations. WE INVITE ALL APPLICANTS TO ATTEND ONE CLASS FREE OF CHARGE. Moderate fees.

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MUSICAL DIRECTOR, GRAND CINEMA, PADDINGTON, W., HOLDS ORCHESTRAL CLASSES EVERY MORNING AT THE CINEMA EMPLOYMENT BUREAU, 18, CECIL COURT, CHARING CROSS ROAD, W.C.
Violinists, Pianists, Repetiteurs wishing to become Leaders, also 'Cellists, Basses, &c., are invited to apply at the Bureau for all Particulars.
Engagements already found for several Pupils.
ACTUAL EXPERIENCE OF PLAYING WITH A CINEMA ORCHESTRA GIVEN. SPECIAL TUITION GIVEN IN ALL TAVAN ARRANGEMENTS.
Music lent for home study.
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THE BRITISH ORCHESTRAL AGENCY,
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First-class Orchestras and Single Artists provided for high-class cinemas, &c., on Shortest Notice.

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WANTED Known,
THE NATIONAL ORCHESTRAL ASSOCIATION has been reconstituted, and will in future be known as "THE NATIONAL ORCHESTRAL UNION OF PROFESSIONAL MUSICIANS" (registered as a Trade Union).
All Professional Musicians are eligible for membership. The entrance fee is £1 1s., and the subscription 1s. 8d. per month.
Membership of the London Institute is optional. An additional charge of £1 1s. entrance fee, and 6s. per annum subscription is made for such membership.
Full particulars on application to the General Secretary, FORT GREENWOOD, The N.O.U., 13-14, Archer-street, Shaftesbury-avenue, London, W. 1.

WANTED, Musicians to write, EASTON'S MUSIC LENDING LIBRARY. "Elmwood," Atkins-rd., Clapham Pk., S.W. 12. 'Phone, Streatham 950.

MUSIC ON HIRE.
WANTED, Orchestras, Cinemas, Cafés, good music only, at lowest rate. CHAS. GEE, 31, Brewer-st., Maidstone.

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WANTED Known, CLAUDE FENN-LEYLAND,
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Booked solid until Christmas, 1920.

MUSICIANS' WANTS.

WANTED, Engt. by experienced Mus. Dir. (baton or violin); theatre, variety, hotel, or cinema; London or S.E. counties. Box 292, "The Era."

WANTED, Engagement as Musical Director. Late Musical Director, Stoll, Moss' Empires, London Syndicate. F. CAMP, 249, Hoe-st., Walthamstow, London, E. 17.

WANTED, engagement by Musical Director, experienced Leader, in London. Box 398, "The Era."

WANTED, Engagement, by Brilliant Violinist, Mus. Dir.; can supply own orchestra if required; evenings only; will play matinées if in West End. Box 406, "The Era."

WANTED Known, Musical Director, disengaged, with Orchestra; West End experience. PETERS, 404, Uxbridge-road, Shepherd's Bush, W.

WANTED, Engagement, Musical Director (36), or as Viola-Violin; first-class experience. F. W. FULLER, 330, Kingston-road, Wimbledon, S.W.

WANTED, Position as Mus. Dir., or Piano Conductor; just concluding highly successful seaside engagement as M.D.; high-class cinema or theatre; large, up-to-date library. First-class, offers to Box 335, "The Era."

WANTED, Engagement by Violinist-Musical Director; variety, cinema, jazz; good library. ANDREWS, 155, Sumatra-road, West Hampstead.

MUSICIANS' WANTS.

WANTED KNOWN, ALBERT RODERICK, VIOLINIST-CONDUCTOR, ROYAL ROUMANIAN BAND, NORTH PIER, BLACKPOOL; LATE OF TOWER CINEMA, PECKHAM, AND GRANGE, KILBURN; DISENGAGED OCT. 10; ORCHESTRA SUPPLIED; ANY BUSINESS, BUT RESTAURANT PREFERRED. ALL COMS., ALBERT RODERICK, NORTH PIER, BLACKPOOL.

WANTED, engagement by Musical Director, Violinist-Leader, in town. Box 397, "The Era."

WANTED, Re-engagement by first-class experienced Violinist Conductor (soloist); good appearance and address; fine library; at liberty Oct. 11. Box 404, "The Era."

WANTED Known, Well-known Flautist-Conductor at liberty Oct. 4; any business. R. DUNCAN LIVINGSTONE, 35, Amesbury-avenue, Streatham-hill, S.W.

WANTED, BY BRILLIANT VIOLINIST-CONDUCTOR, WITH EXCEPTIONAL ORCHESTRAL AND SOLO EXPERIENCE, CINEMA, RESTAURANT, OR HOTEL ENGAGEMENT; LONDON PREFERRED; EXCELLENT PRESS NOTICES. FIRST-CLASS OFFERS ONLY TO CONDUCTOR, C/O 29, CHARLOTTE-ST., LONDON, W. 1.

WANTED, by Conductor, violin, good library, late Lyric and other noted Theatres, Engagements in good Halls or Cinema and Variety; splendid references; London or Suburb. 355, High-road, Chiswick.

WANTED, Engagement by brilliant Solo Violinist-Conductor; fine, extensive library; great cinema experience; desires change (cinema or hotel); can arrange to start immediately; can be engaged with or without orchestra. Apply, Box 428, "The Era."

WANTED, Rept. and Double Bass (ladies), Sunday; single or joint; other offers invited; any business. Box 391, "The Era."

WANTED, Engagement, Violin Repet., deputise or perm.; open any date; dances. VIOLIN, 196, Canterbury-rd., Croydon.

WANTED, Engagement by Repetiteur Violinist. Disengaged Sept. 27. Address, FRANK RIGG, City Picture House, Carlisle.

WANTED Known, Violinist disengaged, Rep. or 2nd; London or suburbs. 8, Burnthwaite-road, S.W. 6.

WANTED, Orchestral Engt., lady violiniste (rep. or 2nd); experienced; locally or near. 8, Park-crescent-terrace, Brighton.

WANTED, by Violinist, post as Repetiteur in London cinema. 33, Sherriff-road, N.W.6.

WANTED, Engagement, Violin, first-class repetiteur; now disengaged; exper.; high-class cinema; London. VIOLIN, 23, West-side, London Fields, N.E.

WANTED, engagement by Violinist-Leader, in London. Box 399, "The Era."

WANTED, engagement by first-class Leader in cinema, with or without his own orchestra; large library; fitting a speciality. MUSICUS, 148, Leahurst-road, Lee, S.E. 19.

WANTED, Engt., 1st Violin, leader or Rep.; fully experienced cinema, variety, café, &c. GOODYERE, 40, Argyle-street, King's Cross, W.C.

WANTED Known, experienced Violiniste (lady), open for Engagements; London only. 243, Queen's-road, Dalston, N.E.

WANTED, Engagement by young lady Violiniste, L.R.A.M., A.R.C.M. Restaurant or Hotel, lunch and tea preferred, Dances; thoroughly experienced leader; soloist; could supply trio or quartette if desired. MUSICUS, 76, Savernake-rd., Gospel Oak, N.W. 3.

WANTED, Engt., experienced Violiniste (A.R.C.M.), lady, Cinema, Café, Hotel; vacant. 19, Westhill-rd., Brighton.

WANTED Known, Violiniste seeks Re-engagement (in Leicester); concludes summer season Sept. 25; excellent refs. Reply, FLORENCE, 15, Theatre-plain, Regent-road, Gt. Yarmouth.

WANTED Known, Lady Violiniste, desires Engagement in Café or Pictures; had some experience; age 18; could open Monday. MARIE LYONS, 38, Stainsby-road, Poplar, London, E. 14.

WANTED, by MISS JESSIE HADFORD, Violiniste (having removed to Rayleigh), engagement near; Southend preferred; hotel, cinema, or theatre; disengaged Oct. 11. Address, Sandpit Cottage, High-road, Rayleigh.

WANTED Known, first-class Violinist and Pianist, open for Engagement early in Oct.; splendid library; offers invited; cinema or café. Box 355, "The Era."

WANTED, engagement by Violinist; dance and cinema experience. VIOLINIST, 32, Granville-square, King's Cross.

WANTED, engagement by Violinist Leader or First Violin, in town. Box 400, "The Era."

WANTED, Engt. by first-class Violinist, experienced in all kinds of high-class work; late leader of Royal Opera House, Malta, also on the Continent; no agents. Apply, 6, Clarendon-rd., West Croydon.

WANTED Known, good Amateur Violinist, would accept engagement in cinema as 2nd violin, or would deputise; at liberty 3 or 4 evenings. G. S., 39, Graham-rd., Dalston, E. 8.

WANTED Known, Violinist and Pianist, experienced, open for engagements, cinema, &c.; good repertoire. S.S., 18, Cross-st., Oadby, Leicester.

WANTED Known, Violinist, first-class Soloist and Leader; at lib. Oct. 11; any business; cinema or hotel preferred; large library. Address, 36, Catherine-street, Liverpool.

WANTED, by good Violinist, Afternoon and Sunday Evening Engagements; library if wanted. HALL, 26, Kingscourt-road, Streatham, S.W. 16.

WANTED Known, Violinist, possessing splendid testimonials from West-End restaurant, &c., and director of superb professional orchestra, just disengaged, is now free to accept Engagement, preferably high-class cinema; has natural ability and some experience in fitting pictures, besides owning enormous library of good music. Box 447, "The Era."

WANTED, Engagement as 1st or 2nd Cornet; exp. var., &c. HOYLE, 25, Oxford-st., Preston.

WANTED, engagement by Cornetist (lady); exp. any bus.; can open Sept. 27. MISS A. JOHNSON, Hippo., Wisbech, Cambs.

WANTED Known, MISS J. SEARS, Cornet, disengaged; thoroughly experienced pictures, variety, &c.; would deputise. 73, Monkton-street, Kennington-road, London, S.E.

MUSICIANS' WANTS.

WANTED Known, MISS LILLIE LENAINE, Cornet, disengaged Sept. 27, "Mayblossom," Belvedere, Kent.

WANTED, Engt., Clarinet (high pitch only); ex. refs.; cinema preferred. J. OGDEN, Pier Pavilion, Cleethorpes, Lincs.

WANTED Known, first-class Clarinet, at liberty Oct. 4, terminating engt. with musical comedy; high-class picture house preferred; first or high pitch; soloist. Address, CLAR., Orchestra, Grand Theatre, Leeds.

WANTED, Situation by Clarinet and Violin Player, out of London; clarinet preferred, band, theatre or cinema; used to all kinds of work. Apply, Box 415, "The Era."

WANTED Known, Solo Clarinet seeks Engagement, any h.p. bus.; good refs. Pars. to CLARINET, P.O., The Hard, Portsea.

WANTED Known, engagement, Clarinet, high or low pitch, October. F. THURSTON, 2, Barry-villas, Dunalley-st., Cheltenham.

WANTED Known, good Clarinettist desires a Change; London or Suburbs preferred; high or low pitch; first-class refs.; permanency.
Box 440, "The Era."

WANTED, Engt. by exp. Double Bass, dance work or deputising. "J.," 6, Arthur-rd., Holloway, N. 7.

WANTED, Engagement by experienced Double Bass, with good tone; just finishing season with first-class Spa Orchestra; London preferred; at liberty Sept. 27. BASSO, 6, Miller-st., Droitwich.

WANTED, engagement, String Bass; first-class experience; pictures preferred. BASSO, 358, Coldharbour-lane, Brixton, S.W. 9.

WANTED Known, first-class experienced Double Bass Player (symphony, opera, variety), open to good permanent Engagement.
Excellent references.
State terms, &c.,
Box 353, "The Era."

WANTED Known, good Double Bass requires Change, Cinema; East or Central preferred; good refs. Box 434, "The Era."

WANTED, engagement as Double Bass; opera or symphony work; long experience. A. BLITZ, c/o Mr. Voorzanger, 35, Clifton-gardens, Maida Vale, London, W. 9.

WANTED, Engagement by Double Bass, London or Suburbs; thorough good all-round experience; just finished season at Seaside. COVENTRY, 5, St. James-st., Bedford-row.

WANTED, Deputising by String Bass. SAVAGE, 31, Seward-rd., Hanwell, W. 7. 'Phone, Ealing 1960.

WANTED, Engagement, by experienced Army and Orchestral Bassoonist; varieties or theatrical, &c.; excellent refs. Apply C. E., Box 408, "The Era."

WANTED, by Trombone, Good Engagement. FRANK BURNS, 15, Henry-street, Hyde.

WANTED, engagement as Trombonist; A.M.U.; any bus.; terminating second season Pier Pav., Cleethorpes, Sept. 25. TROMBONIST, 306, Convamore-road, Grimsby.

WANTED, Engagement, first-class Trombone; thoroughly experienced any business. Box 441, "The Era."

WANTED Known, experienced Lady Trombonist disengaged; offers MISS FRANCES TOFT, 36, Amesbury-avenue, Streatham-hill, S.W.

WANTED Known, Saxophonist, open for Engagements.
Just back from U.S., after 3 years.
Good offers and London only.
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WANTED Known, Saxophone, also Clarinet, syncopation expert; the real thing, not an ornament or a seat-warmer. Box 414, "The Era."

WANTED Known, first-class, Euphonium, late "Dream Girl," Six Brass Six, open for stage or other business. Terms, living wage.
WALT. BURGE,
4, Strawberry-terrace, Gardforth, Leeds.

WANTED Known, experienced 'Cellist, open to immediate engagement, hotel, cinema, or café; London Suburbs or South Country. Box 450, "The Era."

WANTED Known, 'Cellists disengaged Mon., Sept. 27 (experienced); London or near. Add., MISS L. M. MATHEWS, 230, Croxted-road, S.E. 24. 'Phone, Brixton 2296.

WANTED Known, MISS AMY PORTER, celebrated 'CELLIST, at liberty Oct. 7, with or without quartette. Desires change after nearly 4 years successful engagement at Queen's Hotel, Margate.
Good offers only.
No cinemas.
55, Sweyn-road, Margate.

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WANTED, by experienced 'Cellist (lady), Dance Engagements, odd nights or a series. "CELLISTE," Box 430, "The Era."

WANTED Known, experienced 'Cellist, open to immediate Engagement; cinema, hotel, or café; in or near London. Box 363, "The Era."

WANTED, by 'Cellist, Engagement, also Violinist; London or Suburbs. Write, 38, Chesilton-road, Fulham, S.W. 6.

WANTED, Engt. by 'Cellist; London or suburbs, S.E., or S.W. preferred; cinema or café; terms moderate. Address, 'CELLIST, 5, The Mansions, Ullswater-road, West Norwood, S.E. 27.

WANTED, by 'Cellist, first-class, late former, fully exp.; has been several seasons with leading opera company. Apply Box 412, "The Era."

WANTED, Engt. by reliable 'Cellist, used to Alder and Tavan arrangements.
Reader; Cinema preferred; only first-class offers.
Apply, Box 438, "The Era."

WANTED, by well-known experienced 'Cellist, engagement in London; any good business; male. Address, 'CELLO, 6, Caxton-road, Shepherd's Bush, W.

WANTED Known, Oboe, at liberty Oct. 10; thoroughly experienced all business. Write, W. A. BLACKMAN, 3, Dolphin-street, Cleethorpes, Lincs.

MUSICIANS' WANTS.

WANTED Known, good Flautist, open for Engt. Oct. 4; any business. FLAUTIST, Amers Corporation Band, Harrogate.

WANTED, Engagement by well-known Flautist, high and low pitch, at liberty Oct. 4. Write, FLAUTIST, Fairfield, Woodlands-avenue, Rhos-on-Sea, Colwyn Bay.

WANTED Known, Principal Oboe, Dan Godfrey's Band, terminating summer engagement next Sunday, open to engagement; any business; London or Suburbs preferred. WRIGHT, Dan Godfrey's Band, White City, Hull.

WANTED Known, Flute and Piccolo, high pitch, disengaged shortly; thorough experience in cinema work. Apply, FLAUTIST, 100, Duke-street, Southport.

WANTED, Engagement, London or South, by Flautist; at present principal, symphony orchestra; soloist. Address, FLAUTIST, Box 394, "The Era."

WANTED, Engt. by experienced Flautist, high and low pitch. Address, FLAUTIST, 46, Saltwith Eek-road, Forest Gate, E.

WANTED, Engagement, by Flautist; Cinema or Var.; open Oct. 4. 43, New-road, Blackpool.

WANTED, Engagement, by Orchestral Organist (Mustel or American); at liberty Monday next. Box 407, "The Era."

WANTED, Engagement, Orch. or Solo Pipe Organist; experienced, and excellent refs. ORGANIST, 157, Chatham-av., New North-rd., N. 1.

WANTED Known, Pianiste-Organiste, disengaged, experienced pictures. PIANISTE, 47, Ormiston-road, Shepherd's Bush, W.

WANTED, Engt., by Orches. Pianiste-Organiste; London or Suburbs. 28, Want-road, S.W. 17.

WANTED, Re-engagement by Organiste-Pianiste, A.R.C.M., orchestral, experienced in high-class programmes. Box 442, "The Era."

WANTED, engagement by exp. Organist, gent., pipe or otherwise; vacant immediately. Box 449, "The Era."

WANTED, by Lady Accompanist, Engt. for Singers, Instruments, or audition work; moderate fees. MISS MARTIN, 112, Emmanuel-road, Balham, S.W.

WANTED, by Lady Pianiste, lessons in training for picture playing; fees will be paid for experience. MRS. AMPHLETT, 21, Evelyn Mans., Victoria-street, S.W. 1.

WANTED Known, lady desires Engagement as Pianiste, for dances, classes, displays, &c.; first-class experience. B., Box 389, "The Era."

WANTED, by young lady, re-engagement as Relief Pianiste, London or country; 7 years' London experience. State terms. PIANISTE, 4, Poynter-road, Hove, Sussex.

WANTED, by Orchestral Pianiste; good sight reader; cinema or café; would deputise. BRANDON, 167, Nightingale-road, Wood Green, N. 22.

WANTED Known, MISS DULCIE GLADDING, exp. orchestral pianiste, disengaged Oct. 4, London W. or C. 10, Antrim-terrace, Totnes, S. Devon.

WANTED Known, Pianiste, lady, young, experienced, desires Post. Cinema relief pianiste. DOROTHY SMITH, 11, Wedmore-gardens, Holloway.

WANTED Known, Lady Pianiste wants to join Orchestra; willing to commence at small salary; had experience. Write, first instance, to PIANISTE, 5, Alexandra-rd., Upper Norwood, S.E.

WANTED, Pianiste, experienced Children's, Adult, and Private Lessons; additional work; could provide trio. Box 410, "The Era."

WANTED Known, MARIE FARROR, Pianiste, disengaged; good accompanist, sight-reader; cinema, variety, drama. G.P.O., Dewsbury, York.

WANTED Known, First-class Pianiste (Lady); experienced (Orchestral or Relief); at liberty; permanent or deputy. PIANIST, 55, Manor-road, Brockley, S.E. 4.

WANTED Known, young lady Relief Pianiste at liberty; free for deputising. GRAY, 12, Alwyne-square, Canonbury, N. 1.

WANTED Known, at liberty, MME. KATE VAUGHAN, Orchestral Pianiste, London district; no Sundays. 2, Gumleigh-rd., S. Ealing.

WANTED, exp. Orchestral Pianiste, L.R.A.M., disengaged for Deputising. GRACE NEWMAN, 5, Little Portland-st, W. 1. 'Phone: Museum 3580.

WANTED Known, Pianiste (orch. or solo), for Deputising, free every evening after 6. (Miss) G. MACAULAY, 23, Howley-place, W. 2.

WANTED Known, MISS E. WILTON DAVIS, Orchestral Pianist, disengaged, accustomed Tavan, Alder, &c. 44, Witherington-road, Highbury, N. 5.

WANTED, by experienced Picture Pianiste, Post as Relief Pianiste; could relieve in orchestra. Box 408, "The Era."

WANTED, Engt. by Solo Pianiste, at Cinema, or would play in band for dances. W., 85, Lansdowne-place, Upper Norwood, S.E. 19.

WANTED, Sunday engagement at cinema by lady Pianiste; Orchestra or otherwise; quick reader. PIANISTE, 18, East-hill, Wandsworth, S.W. 18.

WANTED, exp. Orchestral Pianiste, disengaged for Deputising, afternoon or evening. HILDA DAWSON, 257, Goldhawk-road, W. 12. 'Phone, Hammersmith 910.

WANTED, by Orchestral Pianiste (lady) and Rep. Violinist (gent.), Engt.; prefer nearer London; good readers, musicians. 7, Mill-lane, Wareham, Dorset.

WANTED, Engagement by first-class Orchestral Pianiste; last engagement two years. Write, MISS SUVOLSKY, 64, Victoria Park-road, South Hackney, E. 9.

WANTED, Perm. Engt. by good Orchestral Pianiste; hotel or café; thor. experienced; back London Sept. 28. ETHEL BEAHAN, St. George's Hotel, Cliftonville, Margate.

WANTED, Engagement by ANNIE ANDRIE, Solo Pianist; jazz, hotel, cinema; any number; from Queen's Hotel, Margate. 156, Sumatra-road, West Hampstead.

WANTED, Re-engagement by first-class Pianiste, hotel or café only. Box 446, "The Era."

WANTED, engagement by Pianist; dance and café experience. 139, Thanet-house, Judd-street, King's Cross.

WANTED Known, good Relief Pianist disengaged; would deputise, cinema. Box 421, "The Era."

WANTED, Afternoon Engagement, as Relief Pianist or Orchestral Organist. 66, Creighton-road, South Ealing, W. 5.

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WANTED, Engagements, in or near London, by fine Solo and Orchestral Pianist (British), who is also a good Pipe Organist; has had experience in these capacities at theatres and cinemas; in relief work also; short period not objected to, but only good offers considered. Address, AMADEUS, Box 429, "The Era."

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WANTED Known, at liberty Monday next, SYDNEY G. CARMEN, Pianist and Musical Director. Wire, Alexandra Gardens, Weymouth.

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WANTED, Sunday Engts., by good Orchestral Pianist and Reed Organist. W. RONALD GRAY, 47, Mayfield-road, Hornsey.

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WANTED, Engagement, by Smart Young Jazz Drummer, for coming season. R. F., 639, Green-lanes, Harringay.

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WANTED, good permanent Evening Engagement (London) by thor. exp. Tympanist and D.D.; own Tymps, Glockenspiel, Drums, &c.; excellent outfit; first-class rep. for high-class concert work, theatre, or variety business. ST. VALERIE, 171, Fentiman-road, Vauxhall.

WANTED Known, at liberty beginning of October, just finishing season engt. at well-known seaside resort, Trio (ladies), piano, 'cello, and violin. Engagement desired for hotel, café, or cinema; North or Midlands preferred; all first-class musicians and library. Box 354, "The Era."

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WANTED, Engagement by Trio, in hotel or restaurant. F. CAMP, 249, Hoe-st., Walthamstow, London, E. 17.

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WANTED Known, Good Trio at liberty Oct. 11; thoroughly experienced, cinema or café. TRIO, 14, Addington-square, Margate.

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WANTED, Acts, Combination, weeks, Oct. 4, Farnworth; Oct. 11, West Bromwich; also big tops. NEIMAN'S AGENCY, 50, Rupert-st., London, W.

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WANTED, Engts., LE-HURST, Postman Vent. Coms., 44, Cemetery-rd., Southport.

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Autumn Engagements at Oxford.

The programme of bookings for the autumn season at the New Theatre, Oxford, just issued by its enterprising manager, Mr. S. C. Dorrill, includes some very interesting and notable items. In the list are "Rose of Arnby," "Boy of My Heart," "Pretty Peggy," "Ned Kean of Old Drury," the principal Carl Rosa Opera Company, Alfred Butt's company in "Who's Hooper?" the principal D'Oyly Carte Opera Company, "The Young Person in Pink," and a personal visit of Horace Hodges in "Grumpy."

On Nov. 18 Martin Harvey and Miss N. De Silva are due with "The Breed of the Treshams," "David Garrick," "The Only Way," and "The Burgomaster of Stilemonde," "Chu Chin Chow" pays a return visit, as does also "Abraham Lincoln," then follow J. A. E. Malone's company in "The Merry Widow" and "Gipsy Love," and Marie Blanche and E. Lewis Waller's company in "The Great Day."

Our Belfast correspondent writes to say that Curfew Law for Belfast (10.30 p.m. to 5 a.m.) was cancelled to-day (Monday). The performances at Grand Opera House, Hippodrome, Empire, and other theatres and cinemas will now commence at usual hours.

SANITATION IN THEATRES.

Commenting upon the remark attributed to an official of the Actors' Association, that architects, in designing theatres, appear to have forgotten about the convenience of the players, the "Architects' Journal" declares that no qualified architect would be guilty of such grave omissions. "Very many buildings that are used, whether regularly or casually, as theatres, music halls, or picture palaces, were built for quite different purposes, and were 'converted' to the new use by incompetent persons. For example, we know of an abandoned chapel that was made into a theatre (of sorts) by the local carpenter, whose knowledge of sanitation was certainly not superabundant."

The article elicited a reply in the form of a letter from an actor who signs himself "Second Player," and ventured to quarrel with the paper's disclaimer of all responsibility on behalf of the qualified architect. "I speak from bitter experience," said the writer, "having suffered in underground and odorous dressing-rooms, and shivered in the icy draughts that whistle through the wings—this, I may add, in a leading London theatre, as well as in many a provincial palace, newly built, and 'equipped with every modern luxury and refinement.'

The plain truth is that the comfort of the public, not that of the mere player, is the primary consideration in theatre planning. If architects were a little better acquainted with the conditions of stage life they could never have perpetrated the atrocities of lighting, heating, and sanitation that characterise the average theatre behind the scenes, and I would suggest that a few enquiries among long-suffering "professionals" would result in a material improvement in the work of theatrical architects."

A rejoinder comes this week from "F.R.I.B.A.," who declares that the remedy for the present state of things does not rest with the architects. Even if they were to become 'a little better acquainted with the conditions of stage life'—and it is begging the question to charge them with utter ignorance on this head—they would still find it difficult to impress their views on the building owner, who, as a rule, has very definite ideas on what he no doubt considers the least important part of his undertaking.

"If the Actors' Association will but continue to ventilate the scandal, and enlist the sympathetic co-operation of the authorities, I venture to prophesy that the play-going public will very soon adopt its own measures for securing these much-needed and long overdue amenities for our good friends behind the footlights."

ACTRESS'S INDIAN EXPERIENCES.

Miss Jeannette Sherwin, who is starring in India, doing Shakespeare and certain London successes with Mr. H. B. Waring, in a letter home writes that she has recently had a most interesting experience. "I went to tiffin with the Ranee of Kasmarda and her daughter-in-law, an honour which I believe has been accorded to no other actress out here. The old lady doesn't speak a word of English. She smokes a wonderful hookah with a gold mouthpiece shaped like an elephant's head. The daughter-in-law is an exquisite little creature of sixteen with the softest olive skin and beautiful eyes deeply shaded with kohl. She wears a pear-shaped pearl hanging from the tip of her nose, and it is so vastly becoming that I wonder European women don't adopt the fashion. Both ladies were loaded with jewels. I had a taste of every dish for tiffin. Most of the dishes tasted exactly alike—fiery hot, with much spice.

After tiffin we went into the drawing-room, and the Ranee insisted on my putting on a native robe of wonderful sea-green silk, and then I recited several passages from Shakespeare and likewise something from the "Rubiayat." The Ranee then sat down at a little harmonium and played some Indian songs. The instrument is a little affair rather like a box-shaped concertina with a keyboard. She worked the bellows with one hand and played with the other. After the music the old Ranee left us for her afternoon siesta, and as she beamed farewell she murmured "Utcha," which means "Very good." The daughter-in-law insisted that I should keep the apple-green robe, which is made of priceless silk material. Altogether my visit was a delightful and interesting experience.

MAXIME'S DANCING ACADEMY.

Any idea that the dancing craze is abating would have been speedily disillusioned by a visit to the Invitation Dance held at Maxime's (Portman Rooms) on Wednesday last, the 15th inst, when the Maxime Dancing Academy was opened. The three vast halls which comprise the Portman Rooms were positively thronged with the élite of London's jazzers, and everything went off with a degree of success which augurs well for the future of the Academy. By arrangement with Mr. Herbert W. Glockler the Academy has been placed under the personal direction of Miss Betty Blake and M. Vincent. Miss Blake is, of course, that famous and delightful dancer from the Adelphi Theatre, whilst M. Vincent established a reputation at the Queen's Hall dances last season. On Wednesday the programme was marked by the general excellence of the dancing, and also by the work of the two bands under the direction of Messrs. Tabor and Gordon. Among theatrical folk present we noticed Miss Rosie Campbell and W. Foster (Billy) Horsfield.

HANDIBOOK FOR MOTOR-CYCLISTS.

"The Motor-Cyclist's ABC, edited by Horace Wyatt, is published by George Newnes, Ltd., Southampton-street, at two shillings. The subjects dealt with in the three preliminary chapters include elementary explanations for the beginner, the choice and purchase of a machine, early experiments in control and driving, and modernising and overhauling an old machine. Essential information likely to be required by motor-cyclists from time to time is given in alphabetical order and so set forth as to facilitate rapid reference to the particular subject in connection with which help is needed. This is the first issue of the handibook, the editor of which appears to have furnished in handy form all the information required by those for whose use the new publication is intended.

PROVINCIAL CENTRES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Messrs. Alfred Butt and R. Walton Tully present here the Hawaiian play, "The Bird of Paradise." The cast includes the Misses Muriel Minty, Margaret Mitchell, May Fitzgerald, Gladys Jesson, Janet Morrison, Messrs. John Pol, John B. Sharman, David Hallam, Basil Lofting, Gerald Fitzgerald, Chas. F. Cooke, T. McCausland Stewart, Henry Wolston.

ROYAL HIPPODROME.—D. of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. John Fowler.—The star here is the accomplished comedienne, Daisy Wood. Laurence Brough and company appear in "Elegant Edward"; and the Empire Operatic Quartette in selections from popular operas. Power and Bendon create much merriment with ing a Door"; and Gaston Palmer's juggling feats are quite extraordinary. The Two Lillys, in a wonderful equilibristic and acrobatic act; Rolfe Slater, comedian; the Veronica Trio, in selections from their repertoire; and The Gannons, in vocal and dancing act, complete.

EMPIRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter; R. M., Mr. E. J. Hart; Mus. D., Mr. J. C. Evans.—Signor Bettino Cappelli, operatic tenor, tops the bill here. De Alma's banjo selections are delightful; and Miss Annie Rooney's character songs are quite a feature. Cosgrove and Burns, popular comedy duo; Miss Phyllis Hope, violinist; Mr. Dick Williams, coon impersonator; the Waverleys, in speciality act; and Peggy Melville, vocalist, complete the programme.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Hayes and Finch, in burlesque; and Will Dayton, comedian

COLISEUM.—G. M., Mr. Christy Bourke; Mus. D., Mr. P. H. Boyle.—Appearing here are Handley and Page, a capital duo, in smart musical act.

BIRKENHEAD.

THEATRE ROYAL.—S. P. and M., Mr. W. W. Kelly; A. M., Mr. Hal Lloyd; Mus. D., Mr. Louis Burgess.—Mr. J. Bannister Howard's Company are doing big business here with "The Belle of New York." Miss Evelyn Ray in the title-rôle, and Mr. Johnny Schofield, junr., as Blink Bill, are prominent in an excellent cast.

ARGYLE THEATRE.—S. P., and M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. A. Workman.—Ernest Hastings with his humour and piano accomplishments furnishes the premier turn. A liberal programme also includes Percy Mayne and Jack Sheridan (the wise jesters); Mollie Butler, comedienne; Tom E. Hughes, one of the upper ten; Billy Wells and Eclair Twins, eccentric dancers; Dorothy Carr and her violinist in a musical melange; N. Kioto, Japanese equilibrist; and Brown's Royal Bioscope.

HIPPODROME.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. T. Whitelock.—A fine combination comprises John, Harry and Burton Lester in their jazz entertainment; Paul Witt and May Stevens, versatile artists; Victoria Carmen, a vocalist of merit; the Three Brothers Huxter, comedians; Tom Williams, Welsh baritone; Wilf Burnand, comedian; Gully and Jeanny in a balancing act; Frank O'Dell, Irish entertainer; and Alf Sims, comedian.

Boots, The Chemists, 239-241, Grange-road.

BIRMINGHAM.

THEATRE ROYAL.—P., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—A. A. Milne's entertaining comedy, "Mr. Pim Passes By," is providing an attraction on account of Miss Irene Vanbrugh's finished acting as Geo. Marden's wife. Mr. Ben Webster, too, is more than adequate as the magisterial George. The other characters in a well-acted play are Miss Helen Spencer, Miss May Whitty (niece and aunt of the J.P.), Miss Ethel Wellesley as Anne, with Mr. Philip Easton and Mr. J. Sebastian Smith representing Brian Strange and Carraway Pim. Miss Edith Eatherley, the entertainer, also appears.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D., Mr. H. Rushworth.—Special interest attaches to the presentation of Sem Benelli's play, "The Jest," by the appearance of Mr. Henry Ainley as Neri. Miss Marie Hemingway sustains the part of Ginevra, and the cast, a capable one, includes Misses Florence Buckton, Henrietta Goodwin, and Lydia Audre, Mrs. Ainley, Messrs. Claude Rains, Stanley Vine, Howard Rose, Henry C. Hewitt, Murray Kinell, and Alexander Sarner.

ALEXANDRA.—P., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Colchrane.—Patrons here are enjoying a change from melodrama in "A Mill Girl's Wedding," a comedy-drama in which Mr. Herbert Shelley appears as author-actor, robustly playing the hero's part of Peter Arncliffe. Nanny Gray, the mill girl, is a rôle capably acted by Miss Florence Rutter. Mr. Will West, as the Grocer, does the comedy part successfully. The necessary contrast is provided by Miss Mabel Lowe and Miss Isabel Marte (as the Maid and Mother respectively), with the villains of the piece. Mr. Gilbert Lonsdale is stern as the Millowner, and other characters are embodied by Mr. Lyon Ellis, Mr. Emmet Dunbar, Miss Florence Huntley, and Mr. Frank Tweedie.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace.—Josh Clifton's "Odds and Ends," with the author as the dashing Capt. Watts, provides an agreeable change from last week's serious drama. Miss Ray Barry is a desirable Princess Nanette, and Mr. Sid Ash makes the most of his opportunities as Constable Maybe. The cast is completed by Misses Hilda Claremont, Eva Marks, Mona Wray, and Madge Carr, with Messrs. Rob Gilmour, Tom Ingleby, and Little Tommy. Mlle. Josephine Bruneel introduces classical dances, and the Five X-Rays also appear.

GRAND.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. H. J. Crane; Mus. D., Mr. Gilbert Smith.—Albert de Courville's latest revue, "Rat-Tat-Tat," with Tommy Mostol as principal comedian, and Daisy Hurdle, equally popular, is being well received. They receive capital support from Dorothy Langley, John F. Traynor, Martin Dawson, and also George Mudie, Lillian Griffen, and Harry Daniels. Included in the programme is Wallace Orton's sextette of dancers.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; A. M., Mr. Percy Whitton; Mus. D., Mr. W. Griffin.—Zona Vevey and Max Rrard head the bill, with their musical act. A varied programme also includes Hobart and Hobbs, Graham and Edith, and Maudie and Syd McLloyd, and Fanjacks and O'Sullivan, all contributing accentably.

Boots, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-268, Gooch-street; 171, Bloomsbury-street; 468, Moseley-road; Colmore-row and Bull-street.

BRISTOL.

PRINCE'S THEATRE.—M. Ds., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—The D'Oyly Carte Opera Company have opened a two weeks' season of Gilbert and Sullivan. On Monday and Tuesday, "The Mikado" was played to large and delighted audiences.

THEATRE ROYAL. — P., Bristol Theatres, Ltd.; R. M., Mr. J. Windsor Stevenson.—Staged here this week is the drama, "The Wife and the Other Woman," under the direction of Mr. C. Hamilton Baines.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin. — Heading the programme here is George Formby, the ever-popular Lancashire comedian. Also appearing: Billy O'Connor and his pack of cards; Nettie Wheeler, in novelty song scenettes; Woolmer Young, light comedian; Clyde Twelvetrees, 'cellist, assisted by Nita Edwards (soprano) and Ethel Eyre (pianist); Holson and Bert, comedians; and the Five Petleys, aerial comedy gymnasts.

EMPIRE.—Mr. Sid Macaire; A. M., Mr. F. Reigo. — Messrs. Philip Braham and Campbell, Ltd., present "Buzz Buzz," with a strong star cast, which includes Cedric Percival, Harold Montague, Bernard Ansell, Guy Fane, Kathleen West, Violet West, Jessie Hitler, Maudie Olmar, and chorus.

BEDMINSTER HIPPODROME. — Tom Percival presents the naval costume company, Maids and Middies, under the direction of Bert Loveday; and pictures.

Boots, The Chemists, 9-10, Wine-st.

GLASGOW.

THEATRE ROYAL.—M. Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—Considerable interest is being manifested in the visit of Mr. Martin Harvey and his talented company, "The Only Way." "The Taming of the Shrew," "Hamlet," "David Garrick," and "The Breed of the Treshams," comprising a most interesting week's performance. On Monday evening a large and appreciative audience attended "The Only Way," and once again Mr. Martin Harvey distinguished himself with a masterly impersonation of Sidney Carton. Miss N. de Silva, as Mimi, acts with unquestionable skill, while a capital interpretation of Charles Darnay is given by Mr. Eugene Wellesley.

KING'S.—M. Ds., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—The George Edwardes' production of "A Southern Maid" is on a return visit here, and the fun and music of this pretty opera are in the safe hands of Messrs. Joe Nightingale, Harold E. Pearce, Arthur Pitt, John Dixon, and Misses Mabel Munro and Dorcen Langton.

OLYMPIA.—M., Mr. David Bowie.—An attractive programme is provided here. Outstanding are Jean Robb and Jim Dixon ("The Heather Belle and Her Highland Laddie"), the mirthful melody magnets. Other prominent turns include Le Bergs, sensational gymnasts, in some Herculean feats; Riley Beadel, vocalist; Billy Fordyce and Dot Williams, in songs and patter; Nevis and Neil, comedians; The O'Ming Three, Chinese comedy jugglers; Jack Norman, king of animal mimics; and Harry Arnold, comedian.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. R. F. Steele.—Noni and Partner top the bill here in their amusing business; the Canadian Military Choir pay their first visit to Glasgow; George Campbell, juggler; Amac, the happy deceiver; Ragolio, the R.A. tramp, in his rag pictures; and the Vedras, comedy acrobats from Australia.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. A. G. A. Clarke; A. M., Mr. Jas. C. Brown; M. D., Mr. Henry Farmer.—The well-known film actor, "Pimple," makes a great success in his popular burlesque, "Father." He is well supported by Messrs. Eric Hamer, James Reed, and Miss Lilian Poole. Also here are Miss Nina Gordon, the society mimic; Duncan and Godfrey introduce their latest, "Tar and Feathers"; Mr. Herbert Cave has a fine tenor voice; while the Seven Bramusas make good with their brass band extravaganza, "Music Afloat"; Lauri Howard, comedian; and Victor Martyn and Maude Florence, in an artistic novelty, "At the Tennis Court."

ALHAMBRA, LTD.—M. D., Sir Alfred Butt; M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Howard Croft.—E. D. McFarlane presents here a new musical show, "A (K)Night in Venice," which has all the elements of a successful revue. Will Fyfe, the principal comedian, has the advantage of being an excellent mimic, and he is well supported by a talented company, which includes Ida Crispi.

PRINCESS'S.—P., Mr. Rich. Waldon; A. M., Mr. Hugh Murdoch.—The third week of Mr. John Clyde's season here is to be devoted to the popular Scottish drama, "Jeanie Deans." Miss Mabel Balfour plays the part of Jeanie, and Miss Lilian Stennis is the Madge Wildfire, while the other leading characters are all in capable hands.

Boots, The Chemists, 101-105, Sauchiehall-street.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—"The Maid of the Mountains" is paying another visit here, under the direction of Mr. Robert Evett, and on Monday evening was received with as much favour as ever. Splendidly mounted, the work was ably interpreted by a cast which had for its principals Noel Dainton (Baldasarre), Tom A. Shale (General Malona), William Spray (Tonio), Claude Spencer (Beppo), Doris Dean (Vittoria), and Ethel Cadman (Teresa).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Bertram Srawley.—A first visit of "Home and Beauty" was made on Monday evening, when a large and highly pleased audience witnessed Somerset Maugham's capital farce. Mr. Charles Macdona's company did it every justice, among the leaders being Miss Dorothie Pidcock (excellent as Victoria), Mr. Harcourt Beatty (Frederick), and Mr. Bernard Merefield (William). Valuable help came from Miss Jeanne di Ramo (mother-in-law), Miss Dora Macdona (the manicurist), Miss Iaide di Ramo (the maid), Miss Nina Mallam (nurse), and Mr. George Robson (Clarence).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—The revival of "The Walls of Jericho" continues to do big business.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—Top of the bill is Wee Georgie Wood, who, supported by Dolly Harmer and Tom Blacklock, delights greatly with his latest sketch, "Thicker Than Water." Lake and Barrasford are a duo with interesting business; Fred Curran pleases with his parodies; De Vere and Welbo have some excellent dances; James Teddy, the champion jumper, earns applause for his feats; and others who appear include: Nathano Bros. and Lole and "Her," in comedy musical sketch.

OLYMPIA.—P., Moss' Empires, Ltd.; R. M., Mr. James R. Buchanan; Mus. D., Mr. Albert Moore.—A particularly strong programme is provided here. Miss Cicely Courtneidge again brings her delightful cameos, being assisted in one scene by Miss Evelyn Trevor and C. N. Norman; the always welcome Talbot O'Farrell has a number of new and excellent stories; George French proves as merry as ever; and Tom D. Newell, assisted by Miss Francesca Gordon, deals out his latest funnicities. The remainder of the bill is contributed to by Bleno and Iona, sensational sharp shooters, Jean's New Era Magic, the Sasakoffs, Russian dancers, and the Four Marylands, acrobats, &c.

HIPPODROME.—M. D., Mr. Chas. Gulliver; M. and L., Mr. B. W. James; Mus. D., Mr. Frank Stokes.—Heading a good bill is Gus McNaughton, who, along with his company, presents a very amusing sketch, "Kleaners, Ltd.," which arouses constant laughter. The always popular Marie Dainton pleases immensely with her imitations; J. P. Ling, the versatile entertainer, pays a welcome visit; Effie Mann earns rounds of applause for her efforts; Cooper and Lait have a neat trifle, "Red Riding Hood"; and also in the programme are Renee, instrumentalist; Bert Weston, comedian; and Merles' Cockatoos.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. George Dibbert.—The success that is attending this old-time north-end house is evidently due to the attractive bills which are offered weekly. The current one has the names of Bower and Doust, an entertaining duo; Clara Coverdale's Nine Dainty Dots, in the pretty spectacle, "The Kilties on Parade"; Tom Reno, comedian; E. L. Ray, novel singing ventriloquist; Meredith and Adnil, athletes; Jean Fargo, a talented soprano; and Harry Shields and Co., in the sketch, "Empties."

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Edward M. Hamilton; Mus. D., Mr. Harry Walker.—The merry Ike and Will Scott head the bill, pleasing everybody with their songs and dances; and Captain Alban J. Roberts presents his remarkable electrical novelty, "Light and Sound Vibrations Harnessed." Also in the list are Phyllis and Giles, comedy duo; Rich. Taylor, whistling ventriloquist; Nellie Merton and George Rydon, in mirth, melody, and comedy; Pop Carson, male impersonator; Haig Bros. and Ryan, entertainers; and the Wiltons, equilibrists.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold; Mus. D., Mr. Cleaver Howard.—Foremost is Tatten Hall, who, assisted by Miss Donna Haydon, presents a funny item, "Fanciful Whims"; Les Bastiens are smart comedy acrobats; and others who contribute include: Haidee Lee and Wallace Kingston, in a comedy cannon-ball bombardment act; the Four Colonial Girls, with juggling and dancing; Frank H. Fox, character comedian; Serva Dane, comedienne and dancer; and Jack Poulter, comedian.

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Pru-dential-buildings, Lord-street, Dale-street; 45 to 47.

MANCHESTER.

PRINCE'S THEATRE.—P., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—Sir Alfred Butt is presenting here E. C. Carpenter's successful comedy, "The Cinderella Man," which tells a pleasant story in excellent style, with Mr. Algernon West in the part of Anthony Quintard, and Miss Cathleen MacCarthy in a delightful rendering of Marjorie Caner. The subsidiary rôles are efficiently filled by the other members of the cast.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—Miss Renee Kelly is here this week in the successful emotional play, "The Heart of a Child," which was produced at Huddersfield last week.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—A very attractive bill here includes Nat D. Ayer, the popular composer and entertainer; Ray Kay and Betty Bush in their funny sketch, "Fun in a Music Shop"; Scotch Kelly, eccentric comedian; Hanbury and Schofield, in "His Last Night Out"; Ethel Tows, a fine contralto; Connie Browning, in pleasing songs; and the Permanes, in a speciality act.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. Chas. H. Bayley.—Figuring in a strong variety programme here are Wm. Lawrence, comedian; Geo. Wilbey, a clever impressionist; Tom Fox, comedian; The Four Richards, speciality artists; Rupert Ingalese and his Flunkeys; The Musical Longshoremen; and Rene Ralph, comedienne.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steele; M. C., Mr. Joseph Hartley.—A good show here, packed with entertainment, is "Oh, What a Lady!" put on by the Blythe-Baker Productions, and employing a smart cast headed by Will Beanland and Tim O'Connor.

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead and Son; R. M., Mr. Jas. Brearley; M. C., Mr. Chas. Wright.—The popular comic conjuror, Carlton, with his satellites, in "Spiritualism," is topping the bill here, supplemented by excellent turns from White and Pyke, in a comedy act; Dan Fraser, Scottish comedian; Segue, musical mimic; The Bros. Lee, comedians; Teddy Stream, eccentric character artist; and Romeo and Rip, in a good ventriloquial act.

GRAND JUNCTION THEATRE.—P., Messrs. Broadhead and Son; R. M., Mr. Henry Hearne; A. M., Mr. T. Newall; M. C., Mr. R. C. Clark.—The Herbert Barnes Productions present here the amusing musical farcical comedy, "Charlie Goes East," with A. G. Spry as Charlie De Vere, and Nellie Vancourt as Joan Gotcher. The cast is entirely clever, and there are speciality dances by Whitmore and Legarde and the Four Ideals.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Walter McLaren; Mus. D., Mr. T. Wrathmall.—The Great Carmo is a big attraction here, in his wonderful show of illusions, and is deservedly well received; Mr. Jack Goodson presents the Elgar Hudson Quintette, in a charming musical scena—a performance of singular beauty; Norah Blaney and Gwen Farrar make a hit in a clever burlesque of ragtime; George Morton, the "Black Dot," scores; Ted Waite is an eccentric comedian; and capital turns also are those of the Dorinos, in up-to-date dances; and the quaint comedians, Burley and Burley.

HIPPODROME.—M. D., Sir Oswald Stoll; A. M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooke; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hague.—Outstanding turns here are Huntley Wright, the well-known actor, and company, in the one-act comedy, "A Breath of Fresh Air"; Harvey Bathurst, a fine organist, and Marie Ambrose, the popular dramatic mezzo, in their vocal and musical act; Constance Groome, a delightful soprano; and Malcolm Scott, who is full of vim, as usual. Other smart items are added by Ted Marcell, "loquacity on skates"; and Marjorie Fulton, a pleasing comedienne and dancer.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. Harry Boyle; Mus. D., Mr. Edward Jones.—Edna Latonne, in male attire, tops the bill here with success; Tom Costello scores as of yore in several of his old famous songs; a novel and clever turn is that of the Nathal Trio; Audrey Knight is excellent in burlesque character studies; whilst other turns are offered by Carmen De Lor and Alfred, in ancient and modern dances; Hugo Darty and Partner, in a funny act; Allen Hanbury, the talkative dame; and Gwynne Williams, a popular Welsh tenor.

Ann-street, St. Ann's-square; 48 and 50, Market-street; The Chemists, 51, 47, 49, and 51, Oldham-street; 39, Market-street.

"THE MAYFLOWER."

Play, in a Prologue and Four Acts and Epilogue, by W. Edward Stirling and Alfred Hayes. Produced at the Surrey Theatre, on Monday, Sept. 20.

William Bradford ..... Arthur Burne
William Brewster .... Garratt Hollick
John Robinson ..... Tom Redmond
John Carver ..... Wilfrid Lyndon
Edward Winslow .. Clifford B. Poultney
John Alden ..... Neville Brooke
Captain Miles Standish
Charles Barratt
Richard More ..... Christopher Frere
Captain Jones ..... Oscar Sterling
Heer Abbas ..... H. Price Owen
Master Weston ..... Ernest G. Cove
John Calderwood ..... G. C. Ernest
Tom English ..... Henry Wren
Will Trevor ..... A. A. Filmer
Mayor of Plymouth .... Tom Redmond
Vicar of Plymouth ....Holliday Attlay
Officer ..... Henry Wren
Priscilla Mullins .. Kathleen Kilfoyle
Mary Brewster ....Henrietta Leverett
Rose Standish .... Margaret Vaughan
Prudence ..... Alice Walters
Fear ..... Winifred Day
Alice ..... Louise Alwood

The London production suffered from the mishap of a disconcerting stage accident. When in the second act the Mayflower was on the point of sailing for New England from the Barbican at Old Plymouth, the big vessel suddenly collapsed, throwing crew and passengers on the stage. Fortunately no one was injured, and the performance was continued without further interruption.

The play was successfully produced at the Repertory Theatre, Plymouth, on Aug. 30, and a notice appeared in "The Era" of last week. The plot is founded on the adventures of the Pilgrim Fathers, and the incidents include the signing of the historic covenant in the hold of the Mayflower, the first days in New Plymouth, with encounters with the Indians, and the love romance of Miles Standish, based on Longfellow's poem, and as a finale the thanksgiving of the Pilgrims after the victory over the hostile Indians.

An excellent company has been engaged. Of outstanding merit is the fine work done by Mr. Charles Barratt as that dour Puritan, Captain Miles Standish; his powerful acting proved most effective. Very earnest was Mr. Neville Brooke as the scholarly John Alden, and he made a capital foil to Mr. Barratt. Mr. Wilfrid Lyndon did well as John Carver. To Mr. Arthur Burne falls the part of William Bradford, and this was a capital character study; and a delightful performance is that of Mr. Christopher Frere as Richard More, the boy whose end is so pathetic. As dainty Priscilla Mullins Miss Kathleen Kilfoyle gave a charming representation, for she fairly revelled in her part, and excellent support was given by Miss Henrietta Leverett as Mary Brewster.

"THE UNKNOWN," AT THE LYRIC.

The successful run of Mr. Somerset Maugham's play at the Aldwych Theatre having been perforce brought to a close, Miss Viola Tree transferred it on Monday evening to the Lyric. Any apprehensions that were felt as to the policy, from a box-office point of view, of putting on a play dealing with so delicate and controversial a subject as that dealt with in "The Unknown," would seem to be thereby dispelled. Two factors are largely responsible for this. First, the skill and impartiality with which the author holds the scales between religion and heresy; and, secondly, the uniform brilliance of the acting. Miss Haidee Wright's performance of the middle-aged woman, deserted by her husband, and robbed through the war of first one and then the other of her two beloved sons, which cruel injustice—as she feels it is—shatters her religious convictions, remains the outstanding feature of the play, and a very memorable piece of realistic acting. Few can hear that poignant cry of the mother, wrung from her very soul, when she reproaches the Deity for so treating her, His devoted servant, and remain unmoved. That much-discussed speech of Miss Wright's should alone ensure the success of the play. Mr. Basil Rathbone's original part is now played by Mr. Leslie Faber. He succeeds in making John, the major who loses his faith through the cruelties and horrors of modern warfare, a wholly convincing figure. Mr. C. V. France's faithful picture of the delightful old Colonel and Lady Tree as his lovable wife (one of the few "sympathetic" parts she has appeared in of late years) are both excellent character studies, and Miss Ellen O'Malley's own charm of personality goes far towards preventing Sylvia from appearing the unreasonable fanatic she otherwise would. The country vicar and his wife of Mr. H. R. Hignett and Miss Lena Halliday are undoubtedly well drawn "types," and Mr. Clarence Blakiston is admirably suited as the family doctor whose quaint but eminently level-headed religious theories would seem to strike the keynote of Mr. Maugham's solution. "When we are good," he says, "we're buying silver bullets for the King of Creation; when we are bad, we are trading with the enemy."

BIRTHS, MARRIAGES & DEATHS

BIRTH.

BARNARD.—On September 10, at Moorlands, Wembley, to Mr. and Mrs. Sidney Barnard, a son.

DEATHS.

ROBSON.—On the 18th, Emelie Eyre, widow of the late Frederick Robson (son of the famous Fred Robson).

MAURICE.—On Sept. 12, very suddenly, at the Brixton Theatre, Newman, the beloved husband of Ivy Maurice, and devoted father of Gerald, Dorothy, Reginald, Guy, Coralie, and James Maurice.—R.I.P.

The Royal Photographic Society.—The experiment made four years ago by the Royal Photographic Society of Great Britain of holding its Annual Exhibition, free to the public, at its home at 35, Russell-square, proved so successful that it has been continued, and the public are again invited to view the Exhibition free of charge. The present is the Sixty-fifth Annual Exhibition, and many changes in the character of the photographs shown, and the materials employed, have taken place since Her Majesty Queen Victoria and Her Royal Consort honoured the Society by attending the first of these gatherings. The Exhibition remains open until October 30.

REPERTORY AT HAMPSTEAD.

OPENING OF EVERYMAN THEATRE.

"THE BONDS OF INTEREST."
A Comedy, in Three Acts, from the Spanish of Jacinto Benavente, produced at the Everyman Theatre, Hampstead, on Wednesday, Sept. 15, 1920.

Crispin .....Laurence Hanray
Leander .....Nicholas Hannen
Innkeeper .....John Garside
Harlequin .....William Armstrong
Captain .....Charles Koop
Dona Sirena .....Muriel Pratt
Columbine .....Lois Heatherley
Laura .....Marjorie Gabain
Risela .....Margaret Carter
Polichinelle .....Reginald Rivington
Wife of Polichinelle ....Agnes Thomas
Silvia .....Hazel Jones
Pantaloon .....Harold Scott
The Doctor .....Bremner Wills
Secretary .....Grosvenor North
A Soldier .....Russell Sedgwick

After many months of waiting the Everyman Theatre is now settled in a comfortable little house of its own in Hampstead, and London will now have a definite opportunity of showing whether the Little Theatre movement which flourishes all over America, can be successful here. It is a brave attempt to decentralise the drama and run a theatre on pure repertory lines with constant changes of programme.

The formation of the Everyman Theatre is due to the enthusiasm and optimism of Mr. Norman Macdermott, and it certainly exhibited a good deal of foresight and judgment on his part when he saw in the rather dingy drill-hall near Hampstead Tube Station the makings of a theatre. But the conversion has been remarkably well done, and the whole thing is in excellent taste. All the seats are on one floor and, as there is a steep rake, a good view of the stage is obtained from every part of the house.

There was a brilliant audience on the opening night, Sept. 15, when the first play of the season was presented. It is a comedy from the Spanish of Jacinto Benavente, a version of which has already been performed by the Stage Society under the title of "The Bias of Life." The present translation is by Mr. John Garrett Underhill and is called "The Bonds of Interest." The play is a modern attempt to resuscitate the Commedia dell' Arte, and the result is one of the most enjoyable comedies of our age. It is brimfull of extravagant humour and fancy, with little rapier-like darts of satire and touches of genial philosophy and good feeling knit together in a charming little plot in which the characers are the disguised puppets of the earliest of dramas.

Harlequin has become a down-at-heels poet, Pantaloon a money-lender, and Polichinelle a grasping, rich merchant who tries to interfere with his daughter's true love affair. The two main characters, Crispin and Leander, are very old comrades in drama, the gentlemen adventurers expert in the art of what in modern parlance is called "bluff." Without a son to their names, and followed by creditors, they take a new city by storm. They obtain boundless credit and even take under their wing Harlequin, the poet, and the captain. Crispin—the "freeborn citizen of the kingdom of roguery"—is the principal protagonist. He proclaims in so brilliant a fashion the excellences of his master, Leander, that everybody is completely taken in. Part of the scheme is for Leander to marry Silvia, the daughter of Polichinelle, and there is an exquisite little love-scene in the courtyard of Dona Sirena's house. When he realises that he is really in love with Silvia, Leander rebels against the deceit of the plot, and the last act shows how the wonderful Crispin extricates everybody to everybody else's complete satisfaction—himself and Leander from the law and their creditors, Polichinelle from the shame of having married his daughter to a rogue, and Leander from the ignominy of marrying for money. It is a really brilliant piece of comedy, supremely well done.

It was in this last act that Mr. Macdermott's clever company was at its best. They warmed up to the sheer joy and extravagance of the comedy, and there was a greater breadth of acting and gesture in their work. Earlier, with an exception or two, the piece had been played somewhat too naturally, when it might have been taken with more consciousness of the fantasy of the play. We felt Mr. John Garside, in an altogether delightful little study of the Innkeeper, realised this from the beginning, just as it was perfectly accentuated by Mr. Bremner Wills in his superb creation of the Doctor of Law in the third act. Mr. Laurence Hanray could have been a shade more exuberant as Crispin, and this would have almost added the touch of perfection to what was a very fine performance. Mr. Nicholas Hannen has a part in Leander which abounds in eloquent silences, and he played it with real grace and intelligence. Harlequin was a gentle, delightful creature in the hands of Mr. William Armstrong; Mr. Reginald Rivington, splendid as Polichinelle, and Miss Muriel Pratt, made a most intriguing figure of a beautiful adventuress. Miss Hazel Jones acted very prettily as Silvia, and a clever little study was supplied by Miss Lois Heatherley as Columbine. Excellent work was also given by Miss Agnes Thomas, as the wife of Polichinelle; Mr. Charles Koop, as the Captain; Mr. Harold Scott, as the traditional Pantaloon; Miss Marjorie Gabain, Miss Margaret Carter, Mr. Grosvenor North and Mr. Russell Sedgwick.

The costumes were designed by Mr. John Garside and executed by the theatre staff.

THE TRAGEDY OF NAN.

There was some good acting in the second performance by the Everyman Company at Hampstead, although the production on Monday night showed signs of haste, and the setting and lighting were rather crude and hard. The best acting was given by Miss Margaret Carter, who was unrelenting in her portrayal of Mrs. Pargetter. It was a clear-cut picture of a hard woman dominated by hatred, Miss Muriel Pratt had some splendid moments as Nan, and occasionally rose to heights of real primitive emotion. Both she and Mr. W. Edward Shiling, as Dick Gurvil (who is also business manager of the theatre), were excellent in the wonderfully-written love-scene, although the latter was a trifle too dandified in appearance and voice to convey the rural note of the tragedy. Mr. Lawrence Hanray played well as Mr. Pargettes, and Mr. Bremner Wills suggested the visionary in old Guffer Pearce. Delightful little vignettes were given by Mr. William Armstrong, as the Rector; Mr. Reginald Rivington, as Captain Dixon, and Mr. Harold Scott, as Artie Pearce. Miss Hazel Jones looked exceedingly pretty and played Jenny with an air of conscious artlessness, and the other parts were ably undertaken by Mr. Charles Koop, Miss Edith Harley, Miss Marjorie Gabain, and Mr. Russell Sedgwick.

NOTTINGHAM REPERTORY OPENING.

Old playgoers had always a warm welcome for the late Mr. Edward Compton on his visits to Nottingham, and retain pleasant recollections of his delightful presentations of Old English comedy. It has therefore roused feelings of pride that Nottingham has been chosen for the home of the famous comedy company. Mrs. Compton inaugurated her leaseeship of the new Repertory Theatre (which is under the management of the Misses Viola and Ellen Compton and the direction of Mr. Bade Montefiore) on Monday last. Telegrams galore arrived from many notabilities in the profession, conveying the heartiest of good wishes for present and future success, greatly rejoicing the hearts of Mrs. Compton, her daughters, and their company.

The transformation of the old "Grand" into a charming, cosy, and luxurious home of amusement was a general source of astonishment and gratification to the packed audience, who marvelled that so much could have been done, and all were eager to show their whole-hearted appreciation of the thought and enterprise which had provided them with this modern and well-equipped theatre, in which comfort, convenience and decorative art are so beautifully and artistically blended.

The promises foreshadowed of future catering, including several new productions, were also provocative of many expressions of satisfaction and approbation.

A full mead of praise must be accorded Mr. Bade Montefiore, whose fertile brain has evolved the whole scheme of alteration and improvement, and by whose assiduous attention to detail the desired result has been attained.

A fitting tribute to the important occasion was paid by the mayor, sheriff, and Corporation, who attended the opening night in State. In offering a civic welcome to Mrs. Compton, the mayor congratulated her on providing the city with so handsome a theatre, and expressed his conviction that the Nottingham public would fully justify her hopes and expectations. The proceedings were opened by the Lady Bay Male Voice Prize Choir, who gave a spirited rendering of the National Anthem, followed by the well-known glee, "Comrades in Arms."

The Compton Comedy Company then presented Sheridan's fine old play, "The School for Scandal," all the scenes and situations being followed with intense enjoyment, and the artists given an enthusiastic reception. Miss Viola Compton played Lady Sneerwell with charming subtlety, and Miss Ellen Compton was delightfully happy in her depiction of Lady Teazle. A vigorous interpretation of Sir Peter came from Mr. Henry Crocker. The hypocritical Joseph Surface had an admirable portrayer in Mr. Edward Cooper; while Miss Marie Hassell caused much amusement by her clever assumption of Mrs. Candour. A charming embodiment of Maria was given by Miss Kathleen Grace, and excellent service rendered by the remainder of the cast. The beautiful dresses and gorgeous scenery were greatly admired, and the minuet was danced so effectively that it evoked many curtain calls.

A dainty souvenir was distributed among the audience, giving many interesting particulars of the late Mr. Compton; also London and provincial Press articles, and numerous letters of goodwill and warmest congratulations to Mrs. Compton on her new enterprise, from actors, actresses, actor-managers, dramatists, and journalists.

The large orchestra, under the baton of Mr. Frank Gomez, the new musical director, contributed greatly to the enjoyment by their admirable rendering of selections from French composers.

Mr. J. H. Hannah has been appointed to the responsible post of business manager. Mr. H. E. Bellamy, who for many years was manager of the D'Oyly Carte Company, has been installed as business manager of the Compton Comedy Company.

At the fall of the curtain Mrs. Compton expressed her pleasure at the wonderful reception accorded, adding that her one desire was to perpetuate the memory of her dear husband, and to keep his memory green in the heart of the great public whom he loved so well. Mrs. Compton and her daughters were the recipients of a number of beautiful bouquets.

DEATH OF MR. FRED MORGAN.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERYSTWYTH.

ROYAL PIER PAVILION.—L. & M., Mr. J. F. Younge.—Harry Leslie presents The Cadets," the companion company to "The Nobodies" (under the direction of Victor Hocking).

THE COLISEUM. — M., Mr. Jenkin Humphreys.—Ralland and Cameron present for three nights "A Temporary Gentleman" on Thursday, Friday, and Saturday. "Peg o' My Heart" will be performed.

Boors, The Chemists, 1-4, The Arcade, Terrace-road.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—Migini, the wizard of the violin, heads a capital bill here. The Stowe Brothers introduce new equilibristic feats that are deservedly applauded. Patterson also scores well as a comedy juggler. Nor Stacey is a smart entertainer. Tom E. Dean is a popular comedian; Fred Cooper and Company give a splendid exhibition in the manipulation of the Australian stock-whip; and Winifred Eyewodes and Company, in "L'Interlude Distingue," present a delightful musical speciality.

Boors, The Chemists, 89-91, Blackburn-rd.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. E. Evans.—The Royalty Stock Company (last week of season) in "Disgraced."

TIVOLI.—L., Signor Pepi; M., Mr. J. G. Johnson.—Emerson and Gilbert, George Bowden, Ethel Castaldini, Stamford and Allan, Wal Lesby, Devola and Rex, and The Three Equals.

PALACE.—L. & M., Mr. C. Finch-Hatton.—Beresford and Pearce present "Whips and Quips," featuring Syd Kirby.

HIS MAJESTY'S.—L. & M., Mrs. Calvert Routledge.—Richard Jerome's concert party, Rolling Stones.

BATH.

THEATRE ROYAL. — L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—The Allington Charsley Opera Co. are paying a welcome return visit this week, presenting a repertoire of eight popular operas. Mr. Harrison Frewin still acts as conductor-in-chief, and Mr. George Rhodes is the general manager.

PALACE. — D., Mr. W. S. Pearce.—Jimmy Nervo and Teddy Knox, in fantastic frolics; Dawn and Derris, dancers; Athlone, in his metallic speciality; Vera and Russell Wray, in their skit, "House Hunting"; Billy Rowland, comedian; and Hinsle, illusionist, assisted by Gertie Rees, comprise a bill that wins the hearty approval of large audiences.

Boors, The Chemists, 21-22, Union-street; 56, Southgate-street.

BATLEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. Perci Leonard.—Ruby Kimberley presents the revue, "Eastern Nights."

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—Leah Corentes and her company are appearing here in "The Much-Married Man," "Divorced," "East Lynne," and "Ranch 999."

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Phyllis Neilson-Terry and her London company are paying a return visit this season with "Trilby." Charles Garry is the Svengali.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. Thos. Hopcutt; Mus. D., Mr. Tom Southworth.—Grossmith and Laurillard's "Kissing Time" company entered upon its second and last week on Monday. Norman Griffin and Maidie Andrews are at the head of the talented crowd.

PALACE.—R. M., Mr. G. Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Wilkie Bard leads the way this week. Others on the programme are the Horatio Nicholls Five, Rebe Kesslova, G. W. Fyvie, Marcus, Sinclaris and Dalva, the Renshaws and Rembrandt, &c.

Boors, The Chemists, 12-18, Market-street, Church-street, and Station-road.

BLYTH.

THEATRE ROYAL.—L., Scottish Entertainments Co., Ltd.; M. D., Mr. Fred Reed; R. M., Mr. George L. Crow; Mus. Dir., Mr. Wm. Letterborough.—Topping the variety part of the bill are Julot and Piero, versatile entertainers; The Bards, acrobats; and other turns; and pictures.

Boors, The Chemists, 37, Waterloo-road.

BOLTON.

THEATRE ROYAL. — P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. John Moncur.—Mr. and Mrs. William Mac-laren's Co., in "The Sign of the Cross."

HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. Elliston; A. M., Mr. Frank Shelley. —A. C. Beattie presents "Miss Lancash . Ltd."

Boors, The Chemists, 29-31, Knowsley-street, 139, Derby-street.

BOSCOMBE.

HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Claude E. Marner; Mus. D., Mr. G. H. Atkinson.—A capital programme includes Fred Karno's "What's What?" in which Ernest Sefton makes the most of a fine part, and receives capable assistance from Gus Elton, Julia Barrett, Jack Mann, and Christine Cooper. Walton and Lester, Eric Randolph, Oswald Bemand, and Benson Grey provide capital variety.

Boors, The Chemists, 108, Commercial-road; 76-78, Old Christchurch-road; 50, Charminster-road; 302, Holdenhurst-road; 20-22, Southbourne-grove.

BOURNEMOUTH.

THEATRE ROYAL.—S. P., Messrs. David Allen and Sons; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—An excellent attraction this week is "The Boy." Messrs. Macdonald and Young send a first-class company. Two favourites are Mr. Edward Lewis as Mr. Meebles and Miss Cissie Thompson as Mrs. Meebles. Bertram Siems makes a capable Boy. Stella Ransom and Haydon Scott put in good vocal work in their respective parts of Diana Fairlie and Albany Pope.

BRADFORD.

THEATRE ROYAL.—M. D., Mr. Nat Hepworth; A. M., Mr. Harry Martell.—Mr. Frank Curzon and Mr. Gerald du Maurier present "The Choice."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Messrs. Grossmith and Laurillard present "Chu Chin Chow."

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Mr. Will H. Glaze's Company in "His Mother's Rosary."

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. R. Ernest Liston.—Johnson and Bert, Harry Taft, Julien Vedey, Riley's Wonders, Wager, Irene May, The Coenens.

Boors, The Chemists, 60-62, Kirkgate.

BRIDLINGTON.

SPA OPERA HOUSE.—M. for the Corporation, Mr. Charles Palmer; Asst. M., Mrs. F. Prosser.—Monday, Tuesday, and Wednesday, Taylor Platt and Edmund Gwen's company in the comedy "Three Wise Fools." Thursday, Friday, and Saturday, E. Taylor Platt and Wilfred Eaton's company in the charming play "Milestones."

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote-Suggit; Mus. D., Mr. B. Oram.—An attractive programme includes Ruth Draper; Marcelle and his unique partner; Robert Reilly, the Irish gentleman; Maisie Ayling, vocal comedienne; Jerry and company; Mart and Pep, acrobatic balancers; and May Sherrard, the new-style comedienne.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—Carl Rosa Opera Company is drawing big audiences this week.

GRAND.—P., Mrs. Kimberley; G. M., Mr. F. Lister; Mus. D., Mr. T. Parsons.—"A Trip to Paris" is here for the week.

PALACE PIER THEATRE.—G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—Gertrude Elliott and company in "Come Out of the Kitchen" is drawing big houses here.

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crappe.—"Business Before Pleasure" fills the bill here.

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

BURNLEY.

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. C. Horner.—The O'Mara Opera Co., Ltd., with full London company.

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. C. Horner.—Messrs. May and Walls present Cyril Dunn in the musical burlesque, "Nothing Doing."

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. J. Rintoul.—The Terry Twins, duplicate comedians; Tailleur Andrews, actor-vocalist; Loch and Lomond, in characteristic scenes; Eight Dainty Maids, in song and dance; The Quintons, banjoists; Bandmaster Morris, the One-man Band; Adkin and company, in vetriloquial scena, "The Scouts' Rally."

Boors, The Chemists, 90, St. James-st.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of the late Mr. H. G. Dudley Bennett; R. M., Mr. J. Fred. Watson.—The Royal Carl Rosa Opera Company present the following: "Faust," "Tales of Hoffman," "Mme. Butterfly," and other popular operas.

Boors, The Chemists, 161, High-street; 1, Lichfield-street; 154, Station-street; 29, Borough-road.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Mon., Tues., Wed., "Eyes of Youth"; Thurs., Fri., Sat., "Our Mr. Hepplewhite."

HIPPODROME.—L. & M., Mr. Allan Milton; Mus. D., Mr. Reg. Goddard.—Day and Jonson, black and white artists, in song, dance, and mimicry; pictures, &c.

PICTURE HOUSE.—P., Mr. Allan Milton; R. M., Mr. George Taylor; Mus. D., Miss E. L. Mainwood, G.S.M.—Continuous exhibition daily.

Boors, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; M., Mr. P. H. Adams; Mus. D., Mr. Gilby Briggs.—On Monday the Holloway Company presented for three nights "Our Mr. Hepplewhite," and on Thursday for three nights and a matinée Miss Betty Fairfax will appear in "Eyes of Youth."

PLAYHOUSE.—M., Mr. W. Haddon.—Frank B. Emm, comedian, and a programme of pictures.

Boors, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-road.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague.—Mr. Jimmy Glover presents "Biffy," with Mr. Henry Ford in the name-part; Mr. Fred W. Permain as John Brunner; Miss Florence Leclercq as his wife; Mlle. Iris de Villiers as Miquette, assisted by an excellent company.

COLISEUM.—P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland; Mus. D., Mr. J. H. Shackleton.—Joseph Hayman submits a new musical extravaganza, "Jack in the Box," pictures.

Boors, The Chemists, 120-130, High-street.

CHESTERFIELD.

HIPPODROME.—P., Hippodromes, Ltd. (Chesterfield); M., Mr. F. J. Welchman.—Frederick Baugh presents "The Unwanted Child."

Boors, The Chemists, 21, Market-place.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; A. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Alf. E. Dodd's Dixie Minstrels; Bob Merry, Scotch comedian; Kitty Rae, chorus vocalist; The Norwoods, speciality act; Ara and Zetta, cycling act.

EMPIRE.—P., Coatbridge Picture House, Ltd.; A. M., Mr. Harry Lucas; Mus. D., Mr. H. McVey.—Gerrard and Kray, comedy duo; Tom Cable, Scotch comedian; The Two Alexanders, musical act; and pictures.

CORK.

OPERA HOUSE.—M., Mr. Frank J. Pitt.—Mr. E. Fitzgerald and his Club Juggling Girls; Rose Coleman O'Byrne, Irish soprano vocalist; Two Aileens, in song and dance; Felix Hughes, popular entertainer; Lennox Juveniles, vocalists and dancers; W. J. Lemass, baritone; Pat McNamara, Irish comedian and dancer.

CROYDON.

GRAND THEATRE.—L. & G. M., Mr. Cyril Royce; R. M., Mr. W. J. White; Mus. D., Mr. Leonard Trevor.—"A Little Bit of Fluff" is the attraction here.

EMPIRE PALACE.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay; Mus. D., Mr. H. Chapman. — Ernie Mayne, Albert Whelan, Sandy Powell, D'Arcy, Pictures, the Woolven Trio, Torino, David Poole, Mazuz and Mazette, and Lucille Benstead.

Boors, The Chemists, 38, George-street; 42-44, North-end.

DARWEN.

HIPPODROME.—P., Mr. John Holgate; M., Mr. J. L. Connor; Mus. D., Mr. Edgar Holt.—Chas. R. Whittle, comedian; Ada Durham, comedienne; The Wedburns; Eric Crane and Miss Olga; Jack Henley, conjurer; Etheridge and Furse, in song and story; Firey Jackson, comedian.

Boors, The Chemists, 9-11, Market-st.

DEVONPORT.

HIPPODROME.—M., Mr. Parker.—Le Veen and Cross as Julius Cæsar and Brutus; The Macleans, dancers; George Calver, voice controller; Ralph Howard, comedy and melody; Sisters Vicent, speciality act; Francis and Alfred, jugglers; and Harold Owen, song and story.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Leon M. Lion presents the romantic play, "Jack o' Jingles," featuring Miss Violet Farebrother.

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Florrie Forde, chorus singer; The Nondescripts, burlesque artists; Vandock, comedy cartoonist; George Dundas, versatile comedian; Rich and Galvin, comedians; The Girtons, cycling college girls; Conway and Leland, merry monopedes.

Boors, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Mr. G. Carlton Wallace presents "Joan of the Sword" and "The Apple of Eden."

Boors, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M., Mr. W. Medhurst.—Arthur Rigby presents the revuette "Snapshots," supported by Fred Wolgast, Stanley Damerall, J. C. Laurier, Rey Amber, Dorita Belmont, Ruby Goodman, Vera Wightman, Alice Hemsley, and the Snapshot Girls.

KING'S HALL (PICTURES).—L., Mr. Harry Day; R. M., Mr. R. Fisher.—Kate Traill in songs at the piano.

Boors, The Chemists, 11, Cannon-st.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley. — Sharing top position on this week's bill are those racy comedians, Daly and Healy, whose turn is always merry and bright; and Du Calion, the entertaining and witty ladder performer; a delectable comedy and song divertissement is presented by Foster and Ninon; and a sensational comedy equilibristic act by Les Eldons is also another leading feature. Musicus, with his novel instruments; Belle Isobel, a comedienne with style, voice, and a distinct personality; Claud Williams, the talkative comedy conjurer; and the Pictorial News complete programme.

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by the Bromios, in song, dance, and burlesque; and Alec Factor, comedian. Pictures complete.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—A delightful programme of music is submitted by the Symphony Orchestra; the Misses Loseby's solos are an artistic treat; the grand organ selections by Mr. G. H. Millers are always appreciated; and the film section of the programme is a strong one.

Boors, The Chemists, 14, Reform-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—For the first three evenings "The Merry Widow." For the remainder of week "Gipsy Love."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. Mark Blow's company in "Toto."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Maple and Burnell, with a piano, assisted by George Goodie; Tom E. Hood, comedian; Mr. Pau, in mystical musical act; Bertie Wright, comedian; Nina and Nora, in a novel speciality; Aimee Bailey and Arthur Lloyd, "Baby Punch and a P.C."; and the Two Maguires, in wire act.

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Mr. Emlyn Thomas; Mr. Max Cardiff and the Moonshine company; also The Westminster Singers.

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

EXETER.

THEATRE ROYAL. — P., Exeter Theatre Co., Ltd.; C. and M. D., Mr. E. J. Domville; A. M., Mr. Percy M. Dunsford.—Messrs. Macdonald and Young present "The Love Girl."

Boors, The Chemists, 53, High-st.

FOLKESTONE.

PLEASURE GARDENS. — Messrs. J. A. E. Malone's Company in Oh, Joy!" Monday, Tuesday, and Wednesday; Mr. T. C. Wray's Company in "Baby Bunting," Thursday, Friday, and Saturday.

Boors, The Chemists, 12, Rendezvous-street; 61, High-street.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; R. M., Mr. Stanley Hooper; Mus. D., Mr. Albert Smith.—On Monday, Tuesday, and Wednesday, Mr. Cecil Barth's company appeared in the popular comedy, "The Private Secretary."

Boors, The Chemists, 30, Market-place.

GLOUCESTER.

PALACE THEATRE. — M. D., J. R. Poole, Esq.—Messrs. Macdonald and Young, in conjunction with Gilbert Miller, present "The Naughty Wife," and the cast is a capable one.

HIPPODROME. — P., The Gloucester Hippodrome Co.; B. M., W. Edward, Esq. —Mr. Fred Strapp's Co. in "Rose Petals" is a popular attraction here. The book is by Fred Leigh, who is also responsible for the chief comedy part.

Boors, The Chemists, 139, Westgate-street; 94-95, Northgate-street.

GREENOCK.

KING'S THEATRE.—D. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. James Murchie.—Henry Lees presents his latest Scotch novelty revue, "Hooch Aye." The company includes Jessiman and Coppin, Tom Colley, Maie Wyne, and May Milby.

Boors, The Chemists, 24, Hamilton-street.

GUILDFORD.

THEATRE ROYAL. — Messrs. Wagner, Skardon, and Stanley present "The New Barmaid."

Boors, The Chemists, 113, High-street.

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. Edwin James.—Mr. Leon Vint's company are presenting "Three Weeks." An excellent cast includes Gladys Purnell, Chas. Stirling, Felix Pitt, and Charles Burden.

GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—The play "Her Only Way" is being staged here by Miss Madge Douglas and Mr. Ernest Vaughan's company.

PALACE.—P., Palace Theatre (Halifax), Ltd.; L. & M., Mr. W. Jackson; Mus. D., Mr. Wm. Davidson.—Mr. Ernest Dottridge's company are here again in the popular musical absurdity, "My Son Sammy." The cast includes Arthur White, Lily Lonsdale, and Walter Lawley.

Boors, The Chemists, 1, Corn-market.

HANLEY.

ROYAL.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Frank Powis; Mus. D., Mr. Geo. Turner.—"Who's Hooper," the musical comedy, pays a first visit, presented by Mr. Alfred Butt.

GRAND.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Albert Bulmer.—Robb Wilton presents "Sherlock Bill," assisted by Miss Florence Palmer. Also appearing are Susie Belmore, Vera Vere and Dorothy Belmore in "Smiles and Styles." Vincent Lawson and Co. in "The Bridal Suite." De Wynne Bros., Stewart Morton, and The Westbrooks.

Boors, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY. — M., Mr. H. W. Rowland; R. M., Mr. C. E. Scott; Mus. D., Mr. Thos. Hilton.—Les Rouge et Noirs, in their revue, "Splinters," are attracting good houses here.

HITCHIN.

BLAKE'S THEATRE.—P., Blacke Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston; Mus. D., Mr. Shrive.—Royal Viona Quartette, English banjo family; Dolly Varden, comedienne; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown.—London Productions present "Town Talk," produced by Fred W. Hawkins; and pictures.

HUDDERSFIELD.

THEATRE ROYAL (Under the direction of Mr. Alfred Wareing).—Robert Courtneidge's company is here in "The Arcadians," with Fred Evison as Simplicitas.

HIPPODROME.—R. M., Mr. J. Alban Newton.—Payne's Productions, in "The Widow and the Maid," with Gilbert Payne and Edward Fraser in the cast.

PALACE THEATRE.—M., Mr. Herbert Garside.—The Lombard Troupe, gymnasts; Violet King, pianiste; The Johnnies, shadowgraph; Harry Claff; Eddie Brown; Geo. Adams, vocalist; Wee George Bech, humour.

Boors, The Chemists, 16-18, King-st.

HULL.

PALACE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. W. A. Cooke.—Tucker, Nixon Grey, Violet Essex, Farr and Farland, Zellini, Victor Kelly, Omega Trio, Fortunello and Cirillino.

Boors, The Chemists, 10-12, King Edward-street.

ILKESTON.

COLISEUM.—L., Mr. Samuel Lloyd; M., Mr. Alfred H. Hook.—Mr. Harry Josephs presents "S'wat's the Matter?"

Boors, The Chemists, 122-124, Bath-street.

IPSWICH.

LYCEUM.—P., Ipswich Lyceum, Ltd.; L., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Fred G. Lloyd and company in "La Poupee."

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Handry; Mus. D., Mr. Morbey. —Stanley Kirkby and Harry Hudson, in "Humour and Harmony"; James Edison, singing juggler; Dave Godfrey, magical nonsense; Alex. Prince, concertinist; Elsie Sims, comedienne; Horsa and De Lil, entertainers; Barney Lando and company, in comedy sketch, "The Deacon"; and Bioscope.

Boors, The Chemists, 22, Tavern-st.; 52, Westgate-st.

JARROW.

THEATRE ROYAL.—L. & M., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Miss Mary Austin and company are appearing for five nights this week in "Passion's Power"; on Friday only "Trilby" will be staged.

THE KINO.—M., Mr. Percy Dawsone.—Tom Burns, the dancing juggler, is here, in addition to pictures.

THE EMPIRE. — M., Mr. Tate.—The Three Dancing Birrells are the attraction here, in vocal and dancing entertainment, and pictures.

JERSEY.

OPERA HOUSE. — L., Messrs. Edward Marris and Albany Ward; R. M., Mr. Fred Benton; Mus. D., Mr. A. W. McKee.—Messrs. Alfred Butt and Macdonald Young's company in "Peg o' My Heart."

Boors, The Chemists, 25, Queen-street.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—King and Benson are paying a welcome return visit here. Other artists include Billy Camp, comedian; Lucie Linda, classical dancer; Billy French, novelty performance; Harry Leolin, juggling act; The Carylls, musical act; and Lecardo Brothers, the tired bakers.

Boors, The Chemists, 58, Cavendish-st.

KENDAL.

ST. GEORGE'S THEATRE.—P., Mr. R. F. Chorley; R. M., Mr. J. W. Butler; Mus. D., Mr. T. B. Jackson.—The Romanesca Quintette, in musical entertainment, and pictures.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros. M., Mr. Arthur Thompson.—During the earlier half of this week Miss Kit Toms presents the musical comedy, "All Change Here," and on the latter three nights "The Dollar Baby." Mlle. Leila Leilina, the dansense, appears at each performance.

Boors, The Chemists, 31-32, Market-st

KINGSTON.

EMPIRE.—P. & M., Mr. Clarence Sounes; A. M., Mr. Jack Gladwin; R. M., Mr. C. T. Doe; Mus. D., Mr. Eric Mareo.—Macdonald & Young, in conjunction with Gilbert Miller, present "Nothing But the Truth."

Boors, The Chemists, 15, Market-place.

LLANDRINDOD WELLS.

GRAND PAVILION THEATRE.—O., Llandrindod Wells Urban District Council; L. & M., Mr. W. Alec Millward.—Mon., Tues., and Wed., Horace Hodges' company in "Grumpy." Thurs., Fri., and Sat., "Kitty From Kensington."

LEEK.

GRAND THEATRE AND HIPPODROME.—P., The Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—"When a Man Rides Alone," and other pictures of interest.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"Are Passions Inherited?" and other films.

Boors, The Chemists, 17, St. Edward-street, and Sheep Market-street.

LOUGHBOROUGH.

THEATRE ROYAL.—M. D., Mr. F. W. Hawkins.—Harry Firth presents "Oh So Dainty" on Monday, Tuesday, and Wednesday, and "Too Many Cooks" for the rest of the week. In addition, "The Tymes" present their electrical vocal and dancing scena, "The Enchanted Clock."

Boors, The Chemists, 10, Market-place.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; R. M., Mr. Walter O'Sullivan.—Will Dalston presents "Heads or Tails."

Boors, The Chemists, 27, George-street.

MARGATE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; M. and L., Mr. Jack Binns; Asst. M., Mr. Sidney Adams.—On Monday, Tuesday, and Wednesday Norman J. Norman presents "By All Means, Darling!" prior to its London production, and Mr. J. A. E. Malone's Company appear in "Oh, Joy!" during the rest of the week.

MORECAMBE.

ROYALTY.—Sec. & M., Mr. F. Morphet. —Messrs. Macdonald & Young present "Fair and Warmer."

TOWER. — M., Mr. H. R. V. Addenbrooke.—Mr. Jack Goodson presents "Hullo! America."

WINTER GARDENS.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Harry Levante.—Sarattos Troupe, Melt and Bray, Lucy Brennan, Bert Rayburn, Tommy Bannister, Victor Niblo.

NEATH.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Geo. Lewis.—Anita Edis and Fred Forbes, burlesque artists, in "Fresh Hair," are appearing here; also Korshan, in twists and jerks; and pictures.

GNOLL HALL.—P., Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—The Kobes, real Japanese novelty entertainers, and Ernie Moss, comedian, are the variety entertainers this week, in addition to the pictures.

Boors, The Chemists, 26, Wind-st.

NEWPORT.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. A. H. Hollands.—Harry Day presents "Jingles."

Boors, The Chemists, 13, Commercial-st.

NORTHAMPTON.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen.—Derra De Meroda, Grecian danseuse; Pearl Mitchell, violiniste; Frank Van Hoven, Bert Lloyd; Jack Birchley; Billy and Burke; Victor Wakeman; and Pathé's Pictures.

Boors, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; M. D., Mr. Charles Turner.—Mr. Arthur Roseberg's company in "The Silent Watch" and "Crossing the Line."

BORO' THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; M. D., Mr. Oswald Beckley.—Ian Bellfield, dancing violinist; The Fugi Family, Japanese entertainers; and pictures.

Boors, The Chemists, 15-17, Saville-street.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—"Charley's Aunt."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Varieties; Moore and Roby; May Erne and Erne Chester; Edgar Curtis; Carrodees; Four Florida Girls; Andrews and Clarke; Madame Sarah Rees.

THATCHED PICTURE THEATRE.—P., J. O. Bond.—Varieties; Mr. Hymack; Dorothy Squire.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. H. Rinder. —Varieties; Chas. Grantley; Lola.

SPRING GARDENS.—P., Mr. Horace Rose.—Harry Bright's "Hilarity of 1920" Company.

Boors, The Chemists, 33, London-street; Brigg-street; 5, Goat-lane; 22, Magdalen-street.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Mr. T. C. Wray presents "Kissing Time," with a strong company and a powerful chorus. Business is very good.

PALACE.—P., Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—Dick Henderson, the Yorkshire comedian; Tom Drew and company, in "The Registry"; The Three Mittos, acrobatic comedians; Spalding and Vanguard, in burlesque; Mary Ann Clarke, dual-voiced vocalist; Hetty Ruby, a refined vocalist and dancer; Frank Keith; and the Palace pictures.

ROYAL.—P., Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. H. C. Moroney.—Mr. Denville's stock company produce "The Sin of Her Childhood," with the usual strong company.

Boors, The Chemists, 40-42, Mumps; 28, Market-place.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—During this week, when this house returns to the once-nightly performance for the autumn, Mr. Frederick G. Lloyd is presenting the new musical play, "Rose of Araby," with a matinée on Saturday. A strong cast includes Adrian Burgon as Jack Travers, with Victor Crawford as Horace Biggles, Frederick Pitt, Stephens Jasper, Lily Moore, and Ethel Erskine as Leylah. Orchestra and chorus under the direction of Arthur Denton.

Boors, The Chemists, 1, Queen-st., and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mooney and Holbein, vaudevillians; Ronald and Kinniburgh, comedy vocalists; Dolly Robson, vocalist; Osborne Trio, equilibrists; Charles E. Sherwin, comedian; Dudley and Walker, versatile entertainers; and W. Roy and W. Hume Moffat and company in Scotch comedy sketch, "My Wife from London."

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton.—Dnig Sen Brothers, Chinese jugglers; Tom E. Varley, in musical act; Jack Mack and company in comedy sketch, and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. Fred French.—The Arthur G. Hart Productions present the musical comedy revue, "The Candy Girl," featuring the popular comedian, Bobbie Burns.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. F. W. Crowe.—Macdonald and Young's success, "Sunshine of the World."

REPERTORY THEATRE.—L., Messrs. King and Parry.—"The Laughter of Fools," by H. F. Maltby. Mr. Clifford Marquand takes the part of Lieut.-Col. Greig, and Miss Molly Veness that of Doris Henley.

GRAND.—P., Messrs. King and Parry.—"That Little Old Mother of Mine," by Mrs. Kimberley. Mr. Beckett Bould impersonates John Hayden, and Miss Violet Ingram, Nettie.

PALACE.—G. M., Mrs. G. E. Prance.—Moss' Empires, Ltd., present "Twinkles of the Stars," with Tubby Edlen as principal lead; Yost and Cloudy, French comedians; Doran and Wood, unique dancers; Zona and Millroy, comedy act; and Rai Silvers, comedienne.

Boors, The Chemists, 100a, Old Town.

RAMSGATE.

PALACE THEATRE.—Under direction of freeholder, Mrs. Reeve-Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson. Mr. T. C. Wray's production of "Baby Bunting," followed on Thursday by the new farce by Ralph Pritchett, "By All Means, Darling."

Boors, The Chemists, 20-24, Harbour-street.

READING.

PALACE.—P., Palace Theatre Co., Ltd.; M. D., Mr. W. T. Simmons; M., Mr. A. Burridge; Mus. D., Mr. W. Morgan.—Horace Jones and Partner present "Seaside Scenes"; Glyn Grafton, Lillian Barnes, The Three Wonders, Bedini and Bedini, Jock McTavish, Martini.

COUNTY.—P. and M., Messrs., Milton Bode and Edward Compton.—Messrs. Moreton and Heath's Company in "The Arcadians."

Boors, The Chemists, 90-91, Broad-street and 2, Duke-street.

ROCHDALE.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; A. M., Mr. Norman M. Robinson.—This week: Miss Marie Blanche and Mr. E. Lewis Waller's powerful company is presenting the drama, "The Great Day." It is splendidly acted, and Miss Erica O'Foyle makes a big hit as Clara Borstwick.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson. —Mario and Stella present twice nightly the Bros. Hanaway in the musical comedy burlesque, "Oh, I!" Well staged

THEATRICAL GOSSIP.

The Threatened Railway Concession—Propaganda Plays in Prospect—Nottingham Repertory's Auspicious Opening—Beecham Opera for Birmingham.

The Transport Trouble.

The fate of the railway concession remains uncertain until the Advisory Committee have presented their report, but the hope may be indulged that the sound arguments presented by representatives of the theatrical and variety professions at the meeting, a report of which appears on another page, will be sufficiently convincing to secure the rention of both the three-quarter fare and the free truck.

In a leader on the subject, "Modern Transport," which, as the organ of the transport industry, is certainly not likely to take a prejudiced view in favour of the entertainment profession, declares itself for the retention of the concession. "There is no doubt," says the writer, "that as a result of an increase in the charges for theatrical traffic, many of the touring managers and individual performers will either have to restrict very considerably their travelling arrangements or make use of road transport. We do not see how the railways are going to economise by a cessation or diminution of this class of traffic, and we are afraid that the argument that its transport on Sunday makes it more expensive is not sufficiently convincing.

"The mass of theatrical traffic travels by ordinary trains which would still be run if the traffic were not passing. The fact that it does pass on a particular day and in fair quantities, when normal traffic is decidedly low, should be sufficient inducement to the companies to carry it, as heretofore, at rates below the normal. It would, indeed, be a pity if, in seeking to increase their revenue by advancing the charges on traffic which in the past they have always striven to obtain, the railway companies not only inflicted a hardship on a deserving profession, but actually created an additional deficit."

Powerful Play-Propaganda.

"The Right to Strike" is, we are informed, a very strong "propaganda" drama, which, however, appears to hold the scales very evenly. It can only remain at the Garrick a fortnight. After then—should it prove sufficiently successful—Mr. Lion must remove it to another theatre, as he will be compelled to put on at the Garrick that clever comedy, "Brown Sugar," which must be removed shortly from the Duke of York's to make room for that theatre's lessee, Miss Iris Hoey.

The Garrick's Next.

The next production at the Garrick will be given by Leon M. Lion, who tells us that he has taken that theatre for a year. This new production is a drama written by a young Lancastrian named Ernest Hutchison, and is entitled "The Right to Strike." Mr. Lion announces the first performance of this piece for next Tuesday evening, but doubtless he will forego that date as it was fixed many weeks ago by Miss Marie Löhr for her première of Mr. J. Hastings Turner's new comedy, "Every Woman's Privilege," at the Globe.

Another "Princess" Play.

Miss Hoey's first production at the Duke of York's—on or about Oct. 13—will be Miss Laura Wilding's long-promised comedy, "Priscilla and the Profligate." Miss Hoey tells us that she has a fine character in this play.

The Nottingham Repertory Theatre.

Civic honours were accorded the Nottingham Repertory Theatre on Monday, the auspicious opening of which is fully recorded in another column. We add our congratulations to the many that Mrs. Compton has received, and hope that her bold enterprise will succeed beyond her highest expectations.

The opening of the theatre is commemorated in a neatly printed booklet bearing on the cover the legend: "XX September MCMXX." Inside is a "speaking" portrait of Mrs. Compton, and among the contents of the book is "A Symposium With the Great," in which the messages from celebrated people are reproduced.

Beecham Opera and the Provinces.

The publicity given to the financial affairs of the Beecham Opera Company and its voluntary liquidation has occasioned some uncertainty among Birmingham music-lovers as to whether the forthcoming opera season there will, after all, take place. These fears are quite groundless. To make assurance doubly sure in the mind of the public, Mr. Philip Rodway, managing director of the Prince of Wales Theatre, has communicated with Sir Thomas Beecham, who states explicitly that Birmingham patrons will not be disappointed.

Mr. Henry Baynton.

Mr. Henry Baynton, who met with an accident to his eye during a performance of "As You Like It" at Croydon ten days ago, has now completely recovered, and rejoined his company on Monday.

The Adelphi's Opera Bouffe.

Looking in just now at a rehearsal of Grossmith and Laurillard's forthcoming production, "The Naughty Princess," at the Adelphi, an "Era" man found many portents of right-down royal rollicking fun in this musical play—or rather, opera bouffe. For opera bouffe it certainly is, as is proved by the Offenbachian effervescent score by Cuvillier. The methods of the libretto, too—adapted by J. Hastings Turner from the Parisian success, "La Reine s'Amuse"—are distinctly on the good old "Grand Duchesse"-"La Perichole" lines.

Mr. W. H. Berry will prove to be a very merry monarch; while George Grossmith, on the other hand, will be a shy prince. In fact, he is the real "lover" of the piece—and finally carries off the naughty but nice Princess! This part is impersonated by the new young singing actress, Miss Marguerite Nicolle, in place of Miss Winifred Barnes, compelled by her recent severe accident to give up the character.

"Gee-Gee's" Adelphi Début.

Expressing his gladness at being at last able to appear on the fine Adelphi stage, Mr. Grossmith also confessed his delight at being associated for the first time with Mr. Berry—that truly "fruity" comedian. It was easy to see, in fact, that when "The Naughty Princess" is presented at the Adelphi to-night week (as is promised) William and George will be found harmonising happily for the general hilarity.

West-End Pantomime Prospects.

Since our last week's pantomime pars. even more specimens of that class of entertainment have been observed on the theatrical horizon. Among these newly promised pantomimes are an "Aladdin" one to be provided by the Wylie-Tate firm for the London Hippodrome, one for Covent Garden, and another for a theatre still further westward—a house which must not at present be named.

There have, moreover, been pourparlers with a view to placing the homeless Drury Lane pantomime—a revised version of last year's "Cinderella"—at Covent Garden, also to "take in" at the latter theatre a panto. production of Albert de Courville's. There is a suggestion that it would not be a bad move for Mr. Arthur Collins and Sir Alfred Butt to produce a pantomime as usual at the "Lane" and to shift "The Garden of Allah" to the "Garden" opposite.

Marriage of Mr. N. F. G. Wyatt.

Miss Violet Melnott's son, Mr. N. F. G. Wyatt, who was married to Miss Lemon at St. George's, Hanover-square, last week, made his initial appearance on the stage at the Palace Pier Theatre, Brighton, and was the one memorable occasion when his mother returned to the boards. She did this to launch her son, who, however, has not adopted the profession in which both his parents were so brilliantly successful.

More Martin Harvey Records.

Mr. Martin Harvey broke all records—even his own—at the Newcastle Royal, last week. Mrs. Martin Harvey, at the request of the People's League, addressed the Housewives' Union on Friday, and a spirited address was punctuated by applause. This week the company is at the Glasgow Royal.

Lights Out at Torquay.

One evening last week, at Torquay, the town was plunged into darkness soon after 8 o'clock, causing considerable inconvenience. At the Theatre Royal, where a large audience had assembled, just after "The Love Girl" commenced all the lights went out. Two candles were lit, and one of the actors carried them on to the stage as though it was part of the play. More candles were obtained, and these made a capital row of footlights, and the play continued as if no untoward incident had arisen.

At the close Mr. Percy, the leading comedian of Messrs. Macdonald and Young's company, on behalf of the theatre management, thanked the audience for their indulgence and the way they had received the play under such adverse circumstances.

At the Pavilion the light also failed just before the rise of the curtains during the playing of the overture to "The Girl in the Taxi." The manager (Mr. Pearce) was assured by the electricity works that the light would be "as usual in half an hour." He claimed the audience's indulgence, and his patrons sat contentedly during that time in darkness. No light evolving at the end of that time, Mr. Pearce borrowed some motor-lamps, and the play started. Later on the electric light was turned on. Despite the management's offer to return the admittance money, out of a £100 house all that was asked to be refunded was 14s.

"Era" Veterans.

Claimants for long service on "The Era" continue to come forward. The latest is Mr. J. F. Hedley, of North Shields, who writes, not without a sense of humour, as follows:—"I have acted as your representative in this town for over 40 years, and during that lengthy period have never once missed sending my weekly notice (as far as I can remember). Not a bad record for a youngster, eh? Still, going strong, and hope to do so for many years to come, and so add to your many troubles."

Further, Mr. H. Brice Mundy, our Bath correspondent, thinks he must be one of our oldest contributors, having begun in the eighties. He also has never missed a week in sending his notices. Then from Mr. E. O. Farrer, our Reading representative, comes another claim:—"My term does not extend so far back as your Birkenhead and Northampton representatives," he writes, "but I succeeded my brother, on his death in 1889, and he had been your correspondent for several years."

Aldermanic Deadheads.

On the motion of one Alderman, seconded by another Alderman, the Sydney Municipal Council has decided that when the Town Hall is let, it shall be on condition that the City Aldermen should be entitled to admission at all times and at all functions.

"David Garrick," Opera.

Mr. Reginald Somerville, whose new opera, "David Garrick," is now completed and awaiting production, states that if it is not possible to find a central London theatre for the performance of his work it will be staged at Hull. The opera is now in active rehearsal by the Carl Rosa Opera Company, who have undertaken its production, and those who have examined the score speak highly of Mr. Somerville's efforts.

Merseyside Attractions.

Mr. W. W. Kelly intimates that Miss Irene Vanbrugh played to capacity business last week at the Liverpool Shakespeare in "Mr. Pim Passes By." This week the Shakespeare attraction is Mr. Somerset Maughan's "play, "Home and Beauty." The autumn drama season at the Birkenhead Royal has opened auspiciously, and next week's bill is "Milestones."

Swindon's Opportunity.

Acknowledging from the stage a presentation by a deputation from the R.A.O.B.'s of the district in appreciation of many acts of kindness during the last twenty years, Mr. Alfred Manners, managing director of the Swindon Empire, said that although he was strongly opposed to any public parade of what little he may have been able to do, he had in this instance consented to the presentation because he believed September would see his last weeks in control of that theatre. The negotiations for its purchase by a cinema company had not, however, materialised as expected, whatever might happen in the near future, and he proposed to give the Swindon public another chance of showing that they wanted a theatre at the Empire, and not pictures. His bookings till the end of January were for No. 1 companies entirely.

Repertory at Plymouth.

Considerable interest has been aroused in Plymouth by the suggestion that a circuit of repertory theatres should be established and toured by a series of companies under one control, and in the argument used by one writer in a leading Sunday paper that it is not possible for the members of one company to study fresh parts every week and give a good representation of the play being produced on Monday night. The repertory at Plymouth has now been at work some four or five years, and Messrs. King and Parry, the lessees, are therefore competent to express an opinion on the subject. All plays are produced under the direction of Mr. Geo. S. King, who, discussing the argument with the representative of "The Era," emphatically disagreed with it.

"Our company," he said, "have always done exceedingly well. No doubt it is hard work, but they are enthusiasts, and every Monday night respond to the test with infinite credit to themselves. This is not merely my opinion, but also that of our audiences."

The re-organisation of the repertory company took place in August, and it is now possible to form a sound judgment on its merits. When the late Marie Robson died it was recognised that it would be difficult to fill the place of such a versatile and popular actress, but Messrs. King and Parry have succeeded in obtaining a most capable lot of new players, and generally the company is giving great satisfaction to the public. Clifford Marquand, who has toured his own company in "The Toymaker of Nuremburg," was with the late Edward Terry for a number of years. Miss Molly Veness came from the Old Vic., where she did a tremendous lot of Shakespearean work. Ernest Jay is from the Birmingham Repertory, and Kathleen Leigh toured in the Compton Comedy Company. Parker K. Lynch was formerly at the Abbey Theatre, Dublin, and Terry Graham had very considerable experience in Canada. Other members of the company are old favourites in Plymouth, including John Durant, Maud Gaith, Una Mainwaring, &c.

A very attractive repertoire has been arranged for the autumn, beginning with J. M. Barrie's "The Professor's Love Story," followed by Cosmo Hamilton's "The Blindness of Virtue," Louis N. Parker's "Summer Time"; a revival of F. C. Phillips' famous play, "As in a Looking-glass," and Temple Thurston's "Driven." The American comedy, "Ready Money," will be an entertaining variation, and is to be followed by the Haymarket success, "Who Is He?" and Louis N. Parker's "The Cardinal," while "Macbeth" will be one of Messrs. King and Parry's Shakespearean ventures that are always so much appreciated.

"Blue Lagoon" to Tour.

Mr. T. C. Wray, who has on tour some splendid companies of "Kissing Time," "Baby Bunting," and "Yes, Uncle," has acquired from Reandean, Ltd., certain rights of "The Blue Lagoon," which is playing to record houses at the Prince of Wales' Theatre. The tour will start in the early spring.

Theatre Royal, Leeds.

Redecorations of a tasteful character have been effected at the Theatre Royal, Leeds, and everything is now in order for the autumn season. The alterations to the upper circle, which have been in progress for some time, are now complete. This part of the house has been re-modelled, and is quite as comfortable as the dress circle and orchestra stalls, the old seating having been replaced by up-to-date plush tip-up chairs, which can now be booked in advance.

The orchestra, which previously was on the same level as the orchestra stalls, has been lowered and carried underneath the stage, giving accommodation for a large number of musicians.

An attractive list of bookings has been secured. Grossmith and Laurillard's No. 1 Company of "Chu-Chin-Chow" begins a fortnight's stay at the theatre on Sept. 27, and the O'Mara Grand Opera Company is booked for the fortnight beginning Oct. 18. Other attractions are "Tilly of Bloomsbury," "Seven Days' Leave," and "Tarzan of the Apes." On Dec. 23 will be produced Mr. Francis Laidler's twelfth Leeds Royal Pantomime, "The Babes in the Wood."

Bradford's Perfect Panto. Children.

Mr. Francis Laidler, whose pantomime is the event of the year in Bradford, has already begun preparations for the season. In response to an advertisement in a local paper, 500 children stormed the theatre one morning, and the house was thrown open for their accommodation. Mr. Laidler addressed the children collectively from the stage, explaining what his requirements were, and then gave an "audition" to the whole 500!

Through the first sieve 120 likely candidates were secured, and then in batches of five they were put through the voice and dancing tests. By these means numbers were still further reduced, and there will be more reductions when the Education, Health, and Police departments step in; for a child must have made her school attendances, must be of sufficiently strong physique, and must satisfy the police that her parents are willing that she should go on the stage before she is allowed to appear. Therefore, by the time Christmas arrives those who survive may be counted among the perfect specimens of Bradford childhood.

"A NIGHT OUT."

Musical Play, Adapted by George Grossmith and Arthur Miller, Music by Willie Redstone, Lyrics by Clifford Grey, Dances and Ensembles by Espinosa, Produced at the Winter Garden Theatre, Saturday, Sept. 18.

René .....Mr. Stanley Holloway
Kiki .....Miss Elsa Macfarlane
Victorine .....Miss Phyllis Monkman
Paillard .....Mr. Fred Leslie
Madame Pinglet..Miss Stella St. Audrie
Roberte Chancerelle
Miss Lilian Caldicott
Marcelle .....Miss Lily St. John
Joseph Pinglet .....Mr. Leslie Henson
Maxime Paillard ..Mr. Austin Melford
Matthieu .....Mr. Davy Burnaby
Flora .....Miss Mary Leigh
Cora .....Miss Irene Russell
Norah .....Miss Dorothy Hurst
Dora .....Miss Eileen Seymour
Mathilde .....Miss Norah Howard
Boulot .....Mr. Ralph Roberts
Bastien .....M. Lucien Mussière
Brochard .....Mr. Ernest Graham
A Policewoman
Miss Dorothy Debenham

An excellent idea has materialised into a capital result. The successful French comedy, "L'Hotel du Libre Echange," by MM. Georges Feydeau and Maurice Desvallieres, that became the English farce, "A Night Out!" has been converted into a musical play by Messrs. George Grossmith and Arthur Miller and a lot of other clever people, and is even more attractive in its new guise than it was in its old. The work has been exceptionally well done, the music is very bright and melodious, and there is some particularly good dancing. As, of course, you all know, the story is that of a hen-pecked husband, Joseph Pinglet, a Parisian sculptor, who takes advantage of his wife's temporary absence to go on the spree with a charming and pretty girl, Marcelle, sore at the defection of the man she is to marry. For the scene of their spree they choose a hotel with none too savoury a reputation, and there tumble up against all the other characters in the play (with the exception of Madame Pinglet). It is raided by the police, but owing to a confusion of names the chief offenders not only get off scot-free, but magnanimously forgive their legitimate partners for a side-slip they never made.

You have only to imagine Mr. Leslie Henson as the down-trodden little man, bullied into meek subjection by his massive spouse, or revelling in his glimpse of freedom, to realise the uproarious fun that can be got out of the part. Indeed, so loud and continuous is the laughter that some of the good things are inevitably missed. Still, if sometimes the words are lost, there are always Mr. Henson's exquisitely comic facial contortions, his clever dancing, his sublime, if fleeting, dignity, and his wonderful acrobatics. He rises to great heights in the scene where he turns upon his domineering wife and crushes her beneath a weight of opprobrious epithets, and again when he vanquishes half-a-dozen stalwart policemen single-handed, and is finally led off, a limp mass of helplessness, by a small policewoman. Mr. Austin Melford gives a capital character-sketch of the milk-and-watery student, egged on to dissipation by that saucy minx Victorine (played with much spirit by Miss Phyllis Monkman). There is another excellent bit of character acting from Mr. Davy Burnaby, delightfully droll as Matthieu, the genial and proud papa of four pretty daughters; and Mr. Fred Leslie is uncommonly neat in his acting, dancing, and singing as Paillard. As Marcelle Miss Lily St. John is dainty and sweet, and sings charmingly, while Miss Stella St. Audrie as Madame Pinglet, Mr. Stanley Holloway (with good song, well sung), Mr. Ralph Roberts as a comic waiter, and Mr. Lucien Mussière as the Maitre d'Hotel are all very good.

Of the music some of the most successful numbers include a song with chorus for Mr. Leslie, "The Hotel Pimlico," a charming song; for Miss Lily St. John, "Looking Around" (Cole-Porter); a quartet (and dance) burlesquing the methods of the Russian dancers for Mr. Henson, Mr. Leslie, Miss Monkman, and Miss St. Audrie; a duet, "I Never Knew," for Miss Monkman and Mr. Austin Melford; and a solo, "It'll Be All the Same" (Melville Gideon) for Mr. Henson.

A feature is made of the dancing, which is exceptionally attractive. There is in particular a "Danse des Chiffoniers," by Miss Molly Gilmour and Espinosa in the second act that is strikingly original, and Miss Monkman, Mr. Melford, and Mr. Fred Leslie are all given good opportunities in this direction, of which, needless to say, they make the most. Comelli's colour scheme, the scenery by Mr. Leolyn Hart, and the production by Mr. Tom Reynolds are all worthy of commendation.

Melodrama Successes.

Mr. W. V. Garrod's latest drama, "A Respectable Married Woman," was produced on Monday at the Grand Theatre, Plymouth, under the direction of Messrs. King and Parry. A company organised by the author will present the piece in London on 18th prox. at the Elephant and Castle Theatre. The production is by Francis H. Bull.

Mr. Garrod's "One Law for Both," nearing the completion of its second year, has lately been breaking records, and the same author's play, "The Right to Live," is achieving much success under the management of Miss Maggie Morton, who will tour his old-time attraction, "The Heart of a Thief," at Christmas. The latter is now touring in Scotland under the direction of Mr. Percy Keeling.

"The Jeffersons" Near London.

That remarkable success, "The Jeffersons," by young Vincent Douglass, pays its nearest call to London this week at the Crayford Princesses' Theatre. Next week the production is to be presented at the Watford Palace Theatre, where the 1,150th performance of the play will be celebrated. Mr. Wilfred Shine's great record of not having missed a single performance of his original character remains intact, and it is very interesting to note that Mr. Albert Douglass has booked the production (in conjunction with its companion success, "The Partners") until the end of 1921. Very shortly "The Jeffersons" pays its fourteenth visit to the district at the Liverpool Shakespeare Theatre, and with one exception this constitutes a record for any play.

THE SHAKESPEAREAN CAMPAIGN.

L.C.C. HALL AS POSSIBLE RENDEZVOUS.

Shakespearean students and enthusiasts attended in great force on Friday evening at the county Hall, Spring-gardens, on the announcement of a meeting of the London Shakespeare League, when speeches were given by the Rev. Stewart Headlam (President), Mr. S. R. Littlewood and Mr. Ben Greet; songs by Mr. W. D. Carey and Mr. Giles; and Mr. Paget Bowman recited in Act III., Scene III. of "Othello."

The Chairman commented upon the interesting fact that this was the second occasion on which the great municipality of London had given the use of the County Hall for a meeting of the League, and dwelt upon the triumphant achievement of securing a subsidy of £7,500 by the County Council so that school children could see Shakespearean performances at school and at the old "Vic." That subsidy, he pointed out, was for a year only, and members of the League should take steps to interest members of the County Council in order to secure the renewal of the grant so that the good work, so auspiciously inaugurated, could be continued. It was the real way to inculcate an appreciation of Shakespeare, by beginning with the children. The Evening School people were now arranging some 20 performances of Shakespearean plays in various parts of London. He attached great importance to this work of the L.C.C. The Borough Councils were also taking an interest in the movement. Though their powers were not so great as those of the L.C.C., they could, nevertheless, render valuable aid by granting the use of town halls and public buildings for performances at normal rents—a concession of great consequence.

Mr. Headlam also mentioned that the L.C.C. was placing a beautiful tablet in Shoreditch indicative of the site where the Shoreditch actors first introduced Shakespeare's plays in London. The League is still anxious to get a hall as a central Shakesperean rendezvous, and had plans in that direction. A particular object of the meeting was to recruit 150 new members so that the League could secure a membership of one thousand.

Shakespearean Triple Stage.

Mr. S. R. Littlewood insisted that they must have a Shakespearean stage for London. They did not want peep-shows; their ambition being to arrange for performances as they were presented in the Elizabethan days. Nevertheless, they did not oppose the production of Shakespeare in any town. Their ideal was a stage of which Shakespeare wrote, and the essentials of such stage were: (1) front stage, (2) main stage, and (3) a peep-show stage. Three such stages were absolutely necessary for the proper production of the plays. Modern theatres were not suitable for platform productions, being built for revues, pantomimes and comedies. In order to produce platform Shakespeare in a modern theatre, great expense would be involved, but he was glad that Dr. Fagan proposed to experiment in this direction at the Court. The great mass of the public never saw Shakespeare's plays, and the ambition should be to provide the people with ample opportunities for becoming acquainted with the plays of the great dramatist, whose magic was marvellous when people began to get interested. It is a magnificent decision of the L.C.C. to train the school children and to teach Shakespeare by enabling them to see the plays acted.

A Central Hall.

He feared that the moment was not yet opportune for a central hall, and rather fancied it would be more admissible to concentrate on a scheme to popularise Shakespeare by means of performances in all suburbs and towns, and above all, in the schools. In due course, they would get a central hall. Meanwhile, they knew that the County Hall, in Spring-gardens, might be vacant in about two years, when the L.C.C. had the new County Hall ready, and if the League could work with a view to getting the old place, it would be something of an achievement. (Applause).

ACTORS' ASSOCIATION MATTERS.

FRIDAY'S COUNCIL MEETING.

The usual weekly meeting was held on Sept. 17. Present:—Mr. Norman McKinnel (in the chair), Messrs. Sydney Paxton, Henry Vibart, J. Scott-Leighton, Ernest Hendrie, Luke Forster, Frank Irish, sen., Frank Heath-Saunders, Cyril Austen-Lee, C. V. France, A. Harding Steerman, Robert Michaelis, F. B. J. Sharp, Clifford Rean, O. B. Clarence, Stephen Wentworth, Henry Oscar, Frank Denis, Misses Lisa Coleman, Gladys Ffolliott, Phyllis Broughton, Ethel Griffies, Lilian Braithwaite, and Madge McIntosh, and Alfred Lugg (general secretary).

Minutes of the previous meeting were read and confirmed.

The chairman read a letter from Mr. J. B. Williams in connection with the E.N.I.C., and reported on the conference with the V.A.F. and N.O.U.

Cinema Artists.

The agenda for the general meeting was discussed, and it was decided that the following resolution would be put:—"That whereas the Actors' Association possesses all the necessary facilities for the protection of bona fide cinema artists and the proper regulations in the conditions of employment, and has and is taking all possible steps to further improve such conditions, this meeting views with regret the proposed formation of a separate Cinema Artists' Union."

Agency.

The continuance of the Agency Department was discussed, and it was decided that the following resolution be put to the meeting:—"That the agency should be discontinued as from the end of the present financial year (or at such earlier date as the Council may deem expedient)."

The Late Sydney Valentine.

It was proposed that a meeting of the chairman's committee be called to discuss what steps should be taken to commemorate the death of Mr. Valentine. Suggestions from various members were placed before the meeting.

The secretary read letters from Mr. Fisher White, regretting his inability to attend the meeting; from Mr. Hugh C. Browne, Mr. Charles Conlon, the Parliamentary Committee, Mr. Vedrenne, Mr. Herbert Pearson accepting his seat on the Council, and from Mr. Alfred Goddard, Mr. Wilfred Eaton, and Mr. J. B. Stewart.

Various reports were read and adopted.

SECRETARY'S NOTES.

Manchester Area Delegate.—The Association has nominated Mr. J. R. C. Hamilton for the Area Delegate for the Manchester district, and he started his duties on Monday last. The Council has wished him good luck in his endeavours, and members who desire to get into touch with him are notified that his temporary address is 16, Trafford-street, Hulme, Manchester. Travelling delegates will considerably help if they will get into touch with Mr. Hamilton, and notify him when they are visiting Manchester or the towns immediately adjacent.

Death Levy.

The Council regret to announce that there have been twelve deaths among our members, and death-levy stamps are due in the cases of the following members from the dates appended to their names:—

1. Miss Maud Millett, Feb. 18.
2. Mr. Lyston Lyle, Feb. 19.
3. Mr. Henry Deas, Feb. 27.
4. Mr. Alan Hunter, Feb. 28.
5. Mr. J. H. Knowles, March 13.
6. Mr. Ossulston Riche, March 21.
7. Miss Maud Shelton, March 21.
8. Mr. John C. Nesbitt, May 12.
9. Mr. Fred C. Imbert, June 5.
10. Miss Margaret Frame, June 22.
11. Mr. Frank Jowers, July 21.
12. Mr. Frederick Hudson, August 16.

Protection Fund.

Every member elected before or during July should now have in their books of membership three protection stamps; those elected in August, 2; and those in September, 1.

MARTIN HARVEY ON THE FUTURE OF THE DRAMA.

Mr. Martin Harvey, who had a most successful series of performances with his company at the Theatre Royal, Newcastle-on-Tyne, last week, was asked his opinion as to the future of the drama. He considers that the outlook is healthy, which will be good news to many an interested person, and that the most healthy sign is the gradual success which the repertory theatre of repute is experiencing.

"Taking Birmingham, for instance," he said, "we are indebted to them for an intensely interesting series of plays—and how well they do them! Drinkwater's 'Abraham Lincoln,' for instance. The constant change of bills gives the actor an opportunity, and I certainly think there is room for a repertory theatre in Newcastle. At Hull, a season of repertory has replaced little dramas with conspicuous success; at Nottingham, the movement is just starting; Liverpool has such a theatre of long standing, and the Everyman Theatre, which is just starting, has some very good and artistic men backing it. In the early days repertory theatres made the mistake of producing what were termed 'highbrow plays,' some of which were more like tracts than anything else, and there was a tendency in authors to exploit their personal opinions at the expense of the drama. This gave repertory rather a bad name.

"The repertory theatre of the future must appeal to a wider audience, and must have a broader outlook on what to give the people."

As to the near future, Mr. Harvey is of opinion that there is more food for drama at the present time than there ever was before. "Kingdoms rising and falling, thrones and constituencies being swept away, the complex problems of human life, the whole aspect of the social life changing—all this makes magnificent food for drama, and no doubt it will all have its effect in the future."

Mr. Harvey is of opinion that in the near future there will be a great Shakespearean revival, and feels confident that the play-going public are anxiously awaiting it.

During his stay in Newcastle, Mr. Martin Harvey and his wife attended a private exhibition of the first Astra British film production, "The Breed of the Treshams," in which Mr. Harvey created the part of Rersby, the Rat.

The film was shown in the Stoll Theatre, and after its revelation Mr. Harvey was introduced to the audience. He was not quite certain whether he had witnessed the production with pleasure or misery. He was, at any rate, disappointed with himself as he appeared, but he would leave the verdict, good or bad, to the public.

A Promising Young Actor.

One of the most promising of our young actors, Mr. Victor Boggetti, has just been engaged by Messrs. Herbert Jay and Frank Littler to play the lead as George Gerand in Cyril Harcourt's fine play, "In the Night," which is now touring the principal cities of the provinces. Few young actors have received such eulogistic notices on making their début in a leading part, a rich and vibrant quality of voice being especially remarked by the critics.

Mr. Boggetti is the son of Edwin Boggetti, who was for many years the conductor and composer at the old Globe and Princess' theatres, and with Sir Frank Benson. Acting on his father's advice—if you want to be a really good actor you must go right through the mill—"Vicky," as he is popularly known, makes a point of understudying every part associated with his own, and can, if necessary, undertake the technical duties of stage production from stage manager to electrician.

English Actress for Paris.

Miss Doris Keane has just settled to play in a French version of "Romance" in Paris. Miss Keane will act in French.

The Late Newman Maurice.

Mrs. Maurice and family wish to express through our columns their thanks to their many friends for the beautiful flowers, numbering over 100 wreaths.

"Toto."

Mr. Mark Blow's "Toto" company will make its first visit to the London suburbs at the Borough Theatre, Stratford, on Monday next, the 27th inst. There will be the usual matinée on Wednesday at 2.30.

ACTORS' ASSOCIATION AND AGENCY.

STRONG DEMAND FOR THE CINEMA SECTION.

WHAT THE A.A. HAS DONE FOR FILM ARTISTS.

inema actors were strongly represented the meeting of the Actors' Association the Ambassadors Theatre on Sunday rnoon, when two subjects which greatly ect this branch of the profession were der discussion. At times it was quite a rmy meeting, and a good deal of feeling displayed by, at least, one young mem- over the question of the agency. Per- alities were indulged in, and finally the eting declined to hear the offending mber, who was severely rebuked for his sistence.

The dominant question was the Agency. e council suggested that it should be pped, but the proposal did not meet h the approval of the audience, and an endment was carried. The other issue the new Cinema Section of the Variety rs' Federation, and on this matter ere was more unanimity.

Mr. Norman McKinnell, chairman, pre- ed, and others on the platform were Miss hel Griffies, Messrs. Sydney Paxton, nry Oscar, Henry Vibart, F. B. J. Sharp, Harding Steerman, O. B. Clarence, Luke rster, Clifford Rean, Scott Leighton, and fred Lugg (secretary).

The chairman, at the outset, said he de- red to voice the gratification which they felt at the action of the T.U. Congress unanimously passing the Association's solution in favour of legislation for the nsing of employers of theatrical artists, d also to congratulate their two dele- es, Mr. Lugg and Mr. Sydney Paxton, the very able way in which they put eir case. It was a very big thing for em to know that they had the support of e stalwart battalions of their fellow trade ionists and fellow workers in the battle ey were fighting against "Mr. Bogus."

The Resolutions.

Turning to the resolutions, the chairman id that the first, which concerned the gency, proposed a definite line of action, d the second concerned the Cinema rtists' Union, and was more or less an pression of opinion, as a result of which, hoped, a definite line of action would be cided on. The first resolution was that e Agency should be discontinued as from e end of the present financial year, or such earlier date as the Council might em expedient. In calling that meeting e council felt it was absolutely necessary, they were to avoid making it a mere bating society, for them to announce a finite line of policy. Naturally, members ished to know the reasons which decided em to put forward the line of policy ntained in that resolution. First of all, ere were financial reasons. He would ave it to Mr. Lugg to give them some ther startling figures and facts in regard the Agency which alone, he thought, ere sufficient to make them wish to dis- ntinue it.

Apart from financial reasons, in the first lace he thought they had got to remember hat the agent—even the A.A. agent—if he as going to make a success of the agency, ust serve and satisfy the managers rather han the actors. It seemed to him that or an official of the A.A. to be put in that osition was a hopeless anomaly.

In the second place, they, as an associa- ion, were out to control theatrical agents, ramatic agents, cinema agents—any kind f agent who dealt with their people—and o see that they conducted their businesses ecently and honestly. They had no ob- ection to agents making a living, but they anted to make their own comfortably as ell. They had opposed agents' licences, nd he rather thought they were going to ppose one or two more at the next Ses- ions. If they, as an Association, were a ompeting agency, they laid themselves pen to the suspicion as to their motives, nd he thought the A.A., like Cæsar's ife, should be entirely above suspicion. Hear, hear.)

Then another great object of the Associa- ion—the main object, perhaps—was to ob- ain better terms and conditions from man- gers. In order to do that it might be ecessary to fight the managers—he hoped t would never come to that pass, but it ight be necessary—and it seemed rather heard for them to expect the managers to upport their fighting fund in a battle which might come in the future.

Finally there was the absolutely personal uestion of Mr. Cox and Mr. Clarbour. He had not the slightest doubt that they ad done their best. (Applause.) He hought it quite possible that two other entlemen might have done better, but it was equally possible that two others might have done much worse. Neither of hem ever got him a shop, but he did ot bear them any grudge for that. (Laughter.) He cherished the most sincere espect and liking for them, and he was ure that was shared by them all. Accusa- ions had been made against them of favouritism. But if they had been two ittle angels from heaven those accusations ould still have been made. (Hear, hear.) All of them who did not get a shop they were after were disappointed, and always anted to blame someone, but never them- elves. But apart from that, as chairman of the Association, it did not worry him much that they should be abused for favouritism or anything else, but the worst of it was that they did not stop at that.

He added that whatever the result of the meeting might be a ballot of the whole Association would be taken.

Facts and Figures.

Mr. Lugg said that the difficulties of running an agency were enormous. The chairman had already enlarged upon some very important points, which demonstrated how frightfully difficult it was for the A.A. to run an agency. As had been said, the managers were not likely to support them when they might at any time use the money which they got from the agency department by placing it in their general funds, and perhaps using it to conduct their campaign against the managers.

The other point why the managers were not likely to assist them in this way was the fact that so many of the managers were agents themselves. It was astonishing how many touring managers were agents, and very many of the managers' friends were agents, and by the rotten practice of sharing 50-50 in any commission which may be got from any engagements, managers and agents working in any class of the profession were not likely to work with an agency which would not descend to such methods. It was astonishing how few agencies there were which were run legitimately, and the A.A., which must run legitimately, was therefore in a place of impossible competition. It was absolutely impossible for them to compete with other agents, and the managers were not likely to place money in their hands which might be used against them. Sydney Valentine stated, when they proposed starting the agency, that they were going to give it a trial for twelve months, because they had two great objects in mind. One was to get their members work and to protect them to the fullest extent when in work.

The agency had now been run for 13 months up to Aug. 31, and the figures he was about to give would clearly show how much the managers were likely to come to them for artists. The total number of members engaged for dramatic companies was 203 in the 13 months. For the Cinema Department—which was only started in April—the engagements were 2,082. So they would see, by comparing these figures, that the theatrical managers have not, to any considerable extent, patronised the agency, which rather went to prove that the theory that they were not likely to do so was a very good one.

The total amount of money advanced to the department in the 13 months was £850—("whew")—and not one penny of the money had come back to the Association. It had been swallowed up in running expenses or in developing the agency. Advertising had cost £78 14s. 6d.; office salaries, £760 13s.; fixtures, &c., £35 13s. 6d.; stationery and printing, £45 8s. 8d.; trade expenses and postage, £48 10s. 11d.; rent, light, and heating, £36 13s. 6d.; office furniture, £63 6s. 6d., a total of £1,071 0s. 5d.

The total commission received—and these figures spoke for themselves — was from the dramatic section £152 1s. 11d., and from the cinema section £139 17s. 6d., a total of £291 19s. 5d., so that whereas the Association had spent money to the extent of £850, the total amount received back was £291, and even that was practically taken up in running expenses, so that the Association, as such, had never received one penny back from the Agency Department. The gross commission, and here again the figures illustrated the unlikeliness of the managers coming to them for artists, would have been from the dramatic £274, and the cinema £174—a total of £448. These were the actual figures of the running expenses of the Agency for the last 13 months.

Now it was said that the cinema artists wanted the Agency, and it was suggested that the A.A. would lose a large number of members if the Agency was wound up. What the Committee had to put before the members was, "Was it to the advantage of the members as a whole that the Department should be continued, in view of the facts and figures placed before them." His contention was—and the feeling of the Committee was—that to place anybody in the position of managing their Agency was to place him in an impossible position. (Hear, hear.) Any agent could employ anybody he chose, and charge what he liked, but the agent of the A.A. was limited to members of the Association, and to a general and regular rate of commission. The resolution to be proposed voiced very definitely the opinion of the Committee that it was in the interests of the Association that the Department should be wound up. (Applause.)

Mr. Scott Leighton proposed the resolution, and in doing so paid a tribute to the agents, who, he said, had worked very hard, but there was not sufficient work to go round. One reason for that was that very few of the managers offered work through their agency. They must not complain. The managers, by coming to them, would only help the Association to defeat their own ends and their system of working and methods of dealing with artists. The gross loss on the Agency, he understood, was about £623. He thought they must agree that the Agency would not pay, and that they were spending a lot of money for a little use.

A Moral Point of View.

Mr. Clifford Rean, in seconding the proposal, said they had been told that the Agency had not been a success. He was going to say that it never had the smallest scintillation of a chance of ever becoming a success. It not only had not been a success; it had been a drawback to the Association. It could never pay financially simply because the managers would not come to it. But although it had not been a success in the present, there was no reason why—in fact, it was absolutely certain, that it would be so, and he hoped at a very early date—when the unionisation of every place of entertainment throughout the country came into force, it should not be a success. That was part of the trade union movement at the present moment, and it was drawing nearer. Every man and woman working in a place of entertainment would then have to be a member of their particular union. Therefore the A.A. would be the most powerful union. In those days the Agency would be of the greatest use, because it would be the only means the managers would have of engaging their members. (Hear, hear). Then from the moral point of view. The Agency had been the cause of an enormous amount of ill-feeling. Those who had gone to the Agency and not obtained a shop had gone outside and talked to people who were not members of the Association, and frightened those people from becoming members. They were fighting for the general good of the whole profession, and not merely to obtain engagements. They were out for standardisation of contracts, improvement of salaries, sanitary arrangements of theatres, and protection of members from victimisation and breach of contract. In these matters, slowly but certainly, they had become exceedingly successful, and were becoming more so every day, and because one or two people got into the movement without the slightest idea of what trades unionism meant, they went outside and belittled the movement and tried to keep members out. Some of the biggest grousers, he said, were out of benefit. They were simply holding the movement back. Therefore, he thought the best thing was to abolish the Agency for the time being. They were spending money they might better spend in other directions. (Applause.)

Amendments.

Mr. Tatham, speaking from the circle, proposed an amendment to the effect that the Agency should be continued for another for the first three years. They had not twelve months. There never was a business yet, he said, that could carry a profit over its first year. A financial man would always sink a certain amount of money given the business a fair trial. It might be that the agents and managers were in collusion, but the A.A. should be strong enough to fight that. If they started to fight they should carry on until they had won. If they showed the white feather they would be beaten. (Hear, hear.) Surely they could all get together and do something. Other agents cropped up and got a living. They must find out where the dirty work was being done and crush it. Then they would come out on top and show a huge profit.

Mr. Carr seconded the amendment.

Mr. Spencer, who was in the stalls, then rose and said he had an amendment, which was to the effect that the meeting was of opinion that the agency should be reconstructed and reorganised, and if, after six months' working on the new lines, it was still a failure, it should be dropped. It further proposed that six members of the Council and six members of the Association should be appointed as a committee to carry out the reconstruction.

In his opinion, and the opinion of many others, the reason of the failure was because they started on the wrong lines. It should be carried on on the lines of the Association—mutual help. If they were going to have mutual help they should start at the top, and by that he meant from the Council's end. What did the majority of eminent theatrical and music hall people do with their business in general? They went to an agent and placed their business in the hands of one or two agents solely. If the Council were really in earnest they could help the Association by placing their work in the sole hands of the Association. If they did not do that they could not believe in what they said. Of course, it could not be done at once, but as agreements fell in they could place them with the A.A. That would be a great help towards making the managers come to their agency. The cream of the profession belonged to the Association, and managers would then have to apply to the Association.

The Chairman: May I point out that the Council has expressed its opinion of the Agency, and it was not at all likely that they would go to it.

Mr. Spencer said the Agency could be run on better lines. The thing was staffed in the wrong manner, and the two gentlemen, up to a certain point, were unsuitable to their posts. ("Shame.")

The Chairman ruled Mr. Spencer out of order, and pointed out that there was one amendment before the meeting.

Mr. Harding Steerman, who has had a good deal to do with the Agency, endorsed all that had been said from the platform. There was one little point which had been overlooked, and that was that the Association was 5,000 strong. About 2 per cent. of their members used the Agency. Was it worth while spending £800 a year on 2 per cent. of their members? ("No.") Could it not be put to far greater advantage if they used that sum in intensive propaganda among non-members in order to bring them in? Mr. Spencer had spoken about every member making the agency his sole agent. That had already been tried by Mr. Cox and himself, and it failed.

A lady member in the circle, who declared that she had got up from a sick bed to attend the meeting, and was permitted to address the gathering seated, referred to what she considered a very sad matter. That was that many of those who had done their bit for the country found it impossible to get work, and were told they had been too long away from the business. Some of those were top-liners, too.

The Chairman said he was afraid that had no bearing on the subject. They had met some of those cases, which were very sad and very disgraceful, but it was not the subject under discussion.

Mr. Spencer: It's a matter the Agency should look into.

The Chairman: May I point out, Mr. Spencer, that I am conducting this meeting, and not you. (Loud applause.)

Mr. Spencer: I want to ask you——

The Chairman: Will you kindly sit down, sir? (Loud applause.)

Mr. Frank Gray said a great deal had been said about the antagonism of managers and producers towards the Agency. He knew, and others would bear him out, that there were producers who would go nowhere else, and who would only employ members of the A.A. They should help to develop that feeling, and possibly there would not be antagonism from the managerial side. (Applause.)

Another member in the circle asked: Can the Association stand the extra expense of the Agency for the next twelve months?

The Chairman: It is the considered opinion of the Council that it cannot.

The member: Then drop the Agency. (Laughter and applause.)

Another member: What happens if the amendment is carried? You will still ballot the Association, I suppose?

The Chairman: I should think so.

Is it in order, according to the rules, that only members in full benefit should be allowed to vote, asked another member?

The Chairman said that was so, but if they were to scrutinise all these, they would never get through the business. It would work out all right in the ballot.

The amendment was then put, and lost.

Mr. Spencer Again.

Mr. Spencer then moved his amendment, urging reconstruction, and was proceeding to criticise individuals once more when he was pulled up.

How can you expect the meeting to come to a conclusion unless I put my case, he said. He wanted to point out why the agents had failed. Mr. Cox, he declared, had not had practical experience of managerial work. They surely could have found a more suitable man. (Cries of dissent.) Mr. Clarbour had been very unfair. (More dissent.)

Mr. Spencer: The point is that if we are going to have reconstruction, it is obvious that these two gentlemen could not be continued.

Mr. Spencer started going into details of how the Agency should be run, and said he thought a better show could be made.

Mr. Frank Gray seconded the resolution, but disociated himself with any attack on the character of individuals.

Mr. Carr asked if the Agency had shown any improvement since it was started.

Mr. Lugg: Mr. Spencer has said certain things about Mr. Clarbour, and this gives me the power and the right to vindicate Mr. Clarbour. He did not propose to bother himself as to whether he had offended any member or shown favouritism. If a man was put in charge of a department they must trust him. If they did not trust him, they should not employ him. Since Mr. Clarbour joined the Agency—which was in April—he had engaged 2,082 artists, and for the first time in the history of the Agency, for the last two or three weeks the Agency had almost paid for itself. (Applause.)

Mr. Rean asked why Mr. Spencer was so vindictive. Charges he made were inquired into by the whole Council, who supported Mr. Clarbour. How long, he asked, has Mr. Spencer been a member of the Association.

Mr. Spencer: I have been a member eight months.

Mr. Rean: These things should be left to more experienced members of the Association. (Applause.)

Mr. Spencer: This alleged inquiry which was held by your Council was a bogus inquiry and a farce. (Angry cries of dissent.)

Mr. Rean: You are challenging the dignity of the Council.

The Chairman: I refuse to hear you, sir.

Mr. Clarbour: Have you anything aginst myself, my reputation, or my character?

Mr. Spencer: Certainly I have, and I will say it.

Mr. Clarbour: Say it then.

At this stage the meeting was in a pandemonium. Mr. Spencer, trying to make himself heard amidst the din, declared that if bricks were being thrown they were thrown at him first.

It was suggested that the offending member should be "put out," but when the noise had subsided a little a member proposed that the meeting should be asked whether it wished to hear Mr. Spencer any more.

The Chairman accepted the suggestion, and the proposal was carried with loud cries of "No."

Mr. M. S. Kinnell: Well, that's that.

Mr. Spencer: Thank you very much for your fairness.

Here the noise broke out again, and there were cries of "Shut up."

Mr. Spencer: May I ask—— ("No—shut up!")

Eventually he resumed his seat, and the amendment was put and lost by an overwhelming majority.

Another Amendment.

Miss De Lacey then proposed that the Cinema Section should be kept on for another six months under the same management.

Mr. Emlyn Davis seconded, and pointed out that for many members of the Association this was the only means of getting a livelihood at the present, and it did not look as if things were going to get better. It would be hard on those members to close down, and under Mr. Charbour's management he was sure the Cinema Section would be a success. (Applause.)

Another member, who said he did a good bit of engaging, declared that he took none but members of the Association. He paid a high tribute to Mr. Clarbour, and said he could always rely on him. If he wanted a certain type of person he always got him, and there had been no favouritism. That, he said, is some answer to our friend down there—indicating Mr. Spencer.

The Chairman pointed out that the Council's proposal was no reflection on Mr. Clarbour. They would all like to see him succeed as a cinema agent. The question was whether they could afford to run it under the Association.

Mr. Harry Oscar said they were all sentimentally inclined to continue the Agency for the sake of the cinema artist, and they might do it if they had nothing else to do with their money. At the end of this year they would have to fight for a new Touring Contract. They would want money to fight it, and it was because they believed a good Touring Contract was a better investment for the money than the Agency, which deals with only 2 per cent. of the members, that they asked them to say that the loss should not be repeated next year, and so rob their funds of the ammunition they would need to carry on what he believed would be a very bitter struggle. They believed the Agency would not pay if run as a cinema agency. They must remember that they were dealing with every member's sixpence and not with money invested for a gamble but for the definite purpose of protecting their people. They felt they were not justified in going on again and losing valuable money which could be put to much better use on behalf of the whole Association.

After further discussion the amendment was put, and on a show of hands (twice taken) declared carried by 72 votes to 53.

The result was greeted with loud applause.

A CINEMA UNION?

Mr. Sydney Paxton next moved the following resolution: — "That whereas the A.A. possesses all the necessary facilities for the assistance of bona-fide cinema artists, and the proper regulation of the conditions of their employment, and has taken, and is taking, all possible steps to further improve such conditions, this meeting views with regret the proposed formation of a separate cinema artists' union."

In a characteristic speech, in which good sense was intermingled with wit, Mr. Paxton said he hoped it would not be for one moment thought they were antagonistic, or in any rivalry with their good friends, the V.A.F., to which so many of them were proud to belong, and to be associated with their work. This was a free country, and they were at liberty to belong to any association they thought suited their own purpose best. "I think it quite possible," said Mr. Paxton, "that some embryo Charlie Chaplins may like to belong to the V.A.F., but I think the A.A. have a claim to the Douglas Fairbanks and Mary Pickfords."

This cinema world is becoming a very great and remarkable industry, and the A.A. was out to protect the "crowds." That was the point he wished to make. The "crowds" must be protected, and unless they were organised they would always be under the despotic hands and lack of consideration of the masters.

Turning to the T.U. Congress at Portsmouth, he said that his very conservative friends need not fear that he had returned a revolutionary, but he had come back a more earnest trade unionist than he went. (Applause.) He was very much struck by the moderation and the methods of the conducting of that great congress. There were nearly 1,000 delegates on the floor. He was particularly struck with the moderation, the humour, and the authority of Mr. J. H. Thomas, who had gone up in his opinion tremendously after listening to him in that most remarkable and important position for a whole week. They had no scenes there. It was a generally moderately conducted congress. He was struck by the necessity for union amongst workers, whether they were boilermakers, seamen, firemen, educational workers, actors, or anybody else. Union was stronger than isolation. No one had admired it more than he when reading the history of this country. He could only regret that we had had to fall away from the days of the isolation of Cromwell and Elizabeth, when it was never so greatly feared and respected by the world as it was then. But opinions changed, individuals changed, and isolation was no longer possible. They, as a profession, had changed from the days of their isolation, when they were treated with contempt by many. It was once quite extraordinary to see an actor in the streets. Now they were all citizens of a great city, heirs to the ills that citizens had to bear, such as taxes and other things. They took an interest in their affairs, and without union it was impossible for them to do that.

It had been rather thoughtlessly, he might say wickedly, said, that the Cinema Contract, on which the Legal Committee had now been at work for some time, was drawn up to protect such persons as Mr. McKinnell and Miss Braithwaite. Could anything be more absurd? When they considered the amount of work the heads of the profession had given for the poorer and middle-class brethren of the profession, was it possible that they were thinking of themselves? They were out to protect the poor. He could not believe that they were acquainted with the enormous number of legal cases that had been fought by their Legal Committee for the small people in the cinema world, and there was no case that they had not won. Mr. Paxton referred to the case against Pathé Frères, and said he wanted to impress on them, before they thought of forming another association, or even thought of going over to the V.A.F., that the A.A. was out for the crowd. They were out to do away with injustice and oppression, and it was injustice and oppression that the small fry always suffered until they were well organised. Join up and improve this Association, he said, rather than form a small association which will take a great deal of money. (Applause.)

The A.A.'s Record.

Mr. Lugg, who seconded, pointed out not only what the Association hoped to do, but what it has done. First, they had found work for 2,082, as had been stated. They had recovered the sum of £1,000 since January, 1918, for cinema artists.

The Secretary went on to refer to the action taken in regard to policemen appearing in films for a fee of 7s. 6d. They took up a certain case right through to the Home Office, and got a ruling finally that no policeman on active service was permitted to act in a cinema scene. They had prevented any public servant working in competition with a bona-fide actor.

Then there was the cinema schools, one of the greatest evils which had grown up in the profession. They had taken every possible step to insist that these schools should not be allowed unless fully licensed by the L.C.C. They had met with a certain amount of success, and hoped in the near future to establish the practice. They framed a resolution to put before the Entertainments Industrial Council, and hoped to get the support of the whole profession in doing away with bogus cinema schools. It was, however, talked out. Then there was the bogus producer and the bogus company. They had a licensing bill for the licensing of all managers which they hoped to see in Parliament this autumn, which would deal with "Mr. Bogus" in the cinema world.

Then there was the question of insanitary and dirty dressing-rooms, which also affected cinema artists. There was no organisation in existence which had done anything like the good work the Association had done in removing this great evil. But they were not satisfied. Conditions in the cinema world were often worse, and they did not intend to drop their campaign until not only had they the same sort of measure from the Ministry of Health, and were able to see the regulations carried out in the strictest possible manner.

Another matter was the employment of children in cinemas. Children were employed in some studios under terrible conditions. They were at present engaged with the Home Office in endeavouring to agree upon certain regulations which guarantee fair and proper treatment for children in cinema studios.

He thought they had justified their claim that they were fully capable in every possible way of taking care of the cinema artist.

At the present time they were completing a cinema contract. They had not absolutely completed it because they were getting expert advice, so that when the contract was fully drawn up it would be a contract worthy of the name. They were at present inviting many of the stars of this country who were members of the Association to draw up a real cinema contract which would give the artist a really good standard of life. The main things to be incorporated were naturally a minimum salary—proper payment for proper work, proper expenses to and from the studio, proper days work with limit to hours, and overtime, and everything that one could legitimately demand, in order to guarantee fair conditions to their people. (Applause.)

Mr. Monty Bayly, who is a member of the A.A. as well as the V.A.F., and who is keenly interested in the new Cinema Section of the V.A.F., said he feared that the resolution had been framed without a just appreciation of the facts. It was only fair to them to state that the V.A.F. did not want to poach one single member of the Association. (Hear, hear.) About two weeks ago it was brought to their notice that some people had issued a manifesto alleging that they were suffering under grievances, and as it was understood that they were trying to form a society, he interviewed them. They explained their grievances. He pointed out that there was no necessity, and, in fact, there was a danger in so doing—to form an overlapping union. He also explained that eight or ten years ago the constitution of the V.A.F. admitted cinema actors. They had many of their own people who were cinema people. There had been no union. The cinema artists were part and parcel of the V.A.F. with one exception. They would have their own Advisory Committee, elected by themselves, to advise the officials of the V.A.F. They had looked after the people whom no one else looked after. They were not antagonistic to the A.A. There was not going to be another union in the business. But he wanted them to understand that the V.A.F. would never entertain any idea of a cinema agency. "We would not touch an agency with a 40ft. pole," he said. "It only means disruption."

The resolution was carried.

Thanks were accorded to Capt. Horwood and the directors of the company for the loan of the theatre, and to the Chairman for presiding.

As the meeting was breaking up, a lady proposed that as the A.A. was a British Association, the "Daily Herald" should be abolished from the reading-room of the Association.

The proposal had a somewhat mixed reception, and when quiet had been restored another member proposed that the Association, being British, should abolish all papers other than the "Daily Herald" from the reading-room. Then, he said, they might get to know something about trades unionism.

The Chairman tactfully closed the incident by declaring both proposals out of order, and thus ended the meeting, which had lasted over two hours.

CINEMA AND STAGE.

By HENRY OSCAR.

The time is rapidly approaching when the cinema will constitute a separate profession, as distinct from the legitimate theatre, as the music hall is to-day. Theatrical managers are insisting more and more that artists engaged in theatre productions must not accept cinema work while under contract with them. The Actors' Association has secured some concessions in this respect in the new standard contract by a clause that artists "may only accept engagements for cinema work by special permission of the management." But even this privilege, I think, will only stand until such time as the cinema industry is placed on an independent foundation and takes its place definitely as a distinct profession. The cinema proprietors on their side have not yet stipulated to any extent that their artists are bound to them exclusively, although in the case of stock companies and certain "star" artists, this is a condition of the engagement.

Attempts are being made to regulate the working conditions in the cinema world. Artists at present are mostly engaged either by the day or by the film. Payment by the day is unsatisfactory, because the artist can never be sure how many days a week he may be wanted, and cannot therefore be guaranteed a regular income. On the other hand, it leaves him free to accept theatre engagements which might permit of his filling in a day or two of film work whenever it comes along. Payment per day is the usual method with "crowds" and small part people. A contract for the whole film, while it assures the artist of a lump sum, has also many disadvantages. The production may be delayed for a number of reasons, and, unless there is a time limit—which is rare, it will possibly extend over many weeks. The artist cannot accept other work for fear of being called upon suddenly. It is this great uncertainty as regards income that compels an artist to work the theatre and cinema together.

But in the interests of the cinema proprietors generally, and the British film industry in particular, some method of engagement must be devised that will make it worth an artist's while to give his full time to cinema work. There are a few firms that retain a permanent company, but the biggest stars and the bulk of the players are recruited from the regular stage. This is unsatisfactory both to the cinema and to the theatre managers. The latter rightly complain that it is impossible for the artist to give the best work at night if he has been playing for hours at a studio during the day. The film manager's grievance is that on matinée days he is deprived of the artist's services, and consequently the film is hung up. This is a serious problem with outdoor scenes, when fine days, which mean everything to the production, are missed because of the artist's inability to attend.

You cannot blame the artist. Neither the stage nor the screen offers him a certain income, and he is obliged to take something of both whenever it comes along.

The remedy lies in organising a distinct cinema profession, with definite periods of engagement, so that over a given period the artist can estimate his income with some certainty. This should not be difficult. A film production is unlike a stage production in that the big expenses finish with the completion of the picture, and an indefinite run entails no salary list for the artists as in the case of a play.

So that a film may bring unlimited profit to the proprietor without extra remuneration for the artist. This fact should make it possible to engage actors and actresses at a stated salary per week for a fixed period, say, six months. During that time the manager would enjoy the exclusive services of the artists. This arrangement would encourage players to make a keen study of cinema acting, and devote their time to the work. A large number of legitimate artists would be attracted permanently to the screen, and the present over-crowding in the theatrical profession would be considerably relieved. The cinema profession would gain in dignity and efficiency, and the British industry would find the new status a great asset in the strenuous times ahead.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

IN THE CONDUCTOR'S CHAIR.

CAPT. DAN. S. GODFREY.

Captain Dan. S. Godfrey, who represents the third generation of Dan. Godfrey, is a grandson of the famous Lieutenant Dan. Godfrey, of the Grenadiers, and son of Dan. Godfrey, of Bournemouth Symphony Concert fame. Reared in a musical atmosphere, Captain Dan. was already, at the age of six, a student of the piano and

CAPTAIN DAN GODFREY.

violin. He was educated at Sherborne School and the Royal Academy of Music, studying military band and orchestral work under his father at Bournemouth.

The career Captain Godfrey intended to follow was that of Army bandmaster, and with that object in view, joined the band of the Coldstream Guards in 1913, under Colonel McKenzie Rogan. The outbreak of the war, when he had just attained his majority (he was born May, 1893), changed the whole of his outlook, and he left the band to take up a Service commission in the Dorset Regiment, serving in France and Belgium from September, 1915, to the end of 1916, and with the 8th Devons took part in the final advance, but was not fortunate enough, however, to escape wounds in what was a very active, if varied military career.

It was after the Armistice that Captain Godfrey found full scope for his abilities and his metier. With the warm approval and encouragement of General Plumer, he was assigned the post of Amusement Officer to the 32nd Lancashire Division in the Army of Occupation, in which position he assumed control of all entertainments arranged for our troops. A firm believer in the motto, "mens sana in corpore sano," the Captain is a keen sportsman and loves all manner of sports, which has added no little to his popularity in the Army—cricket and tennis in summer, boxing and Rugby football in winter, he being a member of the Richmond Rugby Football Club since 1911, and captain of the Divisional Rugby team in the Army of Occupation in Germany. Physically Capt. Godfrey is a veritable son of Anak, standing 6ft. 2in.

As a musician, whilst Capt. Godfrey hitches his wagon to a star, he is not unmindful of the intervening space, and accordingly arranges his programmes to suit all tastes. Elgar and Sibelius, Weber and Wagner, Beethoven and Berlioz, Messager and Massenet, not forgetting Tchaikowsky and Glasonouw, are names taken at random from his programmes.

To have conducted the C Minor Symphony within a few yards of Beethoven's birthplace is a boast few other, if any, Britons can make, yet this achievement stands to the Captain's credit.

As a conductor the Captain is the model of restraint, and is singularly free from mannerisms. At the present time as Director of Music at the White City, Hull, Capt. Godfrey has achieved more than a mere "succès d'estime," the national as well as the local press have showered upon him and his corps of musicians (all old Servicemen) high and well-deserved praise for his Wednesday Symphony Concerts, which are attracting a host of music lovers. It is safe to predict that in the hands of the gallant Captain the musical tradition of the Godfreys is in safe keeping.

Charles Godfrey Presentation.

Mr. Charles Godfrey is just finishing his tenth consecutive season in Hyde Park, and, to mark the event, his bandsmen have presented him with a handsome carriage clock, in case, and a very nice pocket wallet. Engraved on the clock is the following: "Presented to Mr. Charles Godfrey from the Royal Parks Band, on his tenth successive season as musical director. 1911-1920." During the whole of the ten seasons Mr. Godfrey is proud to state that he has engaged only British musicians.

Ramsgate Municipal Orchestra.

The Municipal Orchestra, conducted by Capt. F. W. Waterhouse, concludes its season at Ramsgate on Sunday. Mme. Elsa Stralia is to sing at the farewell concert. To-morrow (Thursday) the orchestra is presenting a special humorous programme on the occasion of its benefit performance.

New Numbers.

Mr. Arthur Linton, the well-known author, composer and musical director, has just composed two numbers, entitled "When the Moon Shines Down on You," and "If Only You'll Give Me Your Love." The former has been introduced with great success into Mr. Joe Fawcett's new musical production, "The Moonmaiden."

CONCERT PARTIES AT WORK.

"Box o' Vestas."

At the Anglesey Palace, Burton-on-Trent, Mr. Fred Arnold presents the "Box o' Vestas" Concert Party under the direction of Mr. Arthur Forbes. Artists:—Mr. Allan Williams, Welsh tenor; Miss Connie Bishop, contralto and monologue artist; Mr. Freddy Payne, light comedian and dancer; Miss Margaret Stephens, soprano; Miss Billie Bell, soubrette and dancer; Mr. Victor Raymond, entertainer at the piano; Mr. Arthur Forbes, comedian.

"Golden Vanities."

This concert party continues to delight large audiences here, at the Pier Pavilion, Hastings. Mr. Herbert Williams, at the head of the party gives his baritone songs in excellent style, gaining him encores at each performance. The fun is kept going in capital style by Barney O'Reilly, a really delightful Irish comedian and dancer. He is ably assisted in the fun-making by Billie Moran, with his gags and comedy songs. Miss Phyllis Croker, the soubrette, has a very taking way with her and she excels with her well-chosen numbers. The contralto is Miss Daisy Cleaver, who lends able support on the sentimental side of the show. The graceful and skilful dancing of Mdlle. Irina gains her numerous recalls. The company is completed by Miss Eileen Cheatle, a splendid pianiste, and her brilliantly executed solos of classical works are one of the outstanding features of the show.

"Revelry."

This happy combination of melody and mirth is in its last week at the Sun Pavilion, Kingston-on-Thames, where it has been in residence for the past 18 weeks, and has broken all records. Such a bright and refined show should find no difficulty in filling up its date book for the winter. Under the joint management of Cecil Ward, a comedian of exceptional merit and a refined humorist, and Tom Wright, a light comedy artist who knows just what to put over, and does it, the party consists of some especial favourites. Miss Ogna Hicks, formerly of the Old Vic Shakespearean Co., is a fascinating soubrette. Miss Gwen Potts, melodious contralto, is greatly admired. Arthur Strong is a tenor of the highest order who has an extensive repertoire. Joseph McLean, who combines the duties of accompanist with his vocal work, is a very pleasing baritone. Altogether, a tip-top combination.

On Wednesday evening last a benefit was given for the "Staff" at the Pavilion, and a very good attendance was the result. The usual evening's programme was presented with the addition of items by Billy Vaughan at the piano; Doris Moss, soprano; Daphne Drage, song and dance; Johnson and Maldon, comedy duo, and Billy Stevens, tenor. During the evening the members of the staff were the recipients of a number of handsome presents from the company and friends. A big farewell concert is being arranged for Saturday evening.

Harlequins.

Mr. Ernest Longstaffe, the manager and Producer of the popular Harlequins, the season concert party at Ramsgate, is being given a benefit on Saturday evening.

The Onchans.

This Concert Party, under the direction of Mr. Charles Harvey, continues to draw large audiences to the Northern Head of Douglas Bay.

Feldman's Songsters.

This talented company from Douglas Head are this week showing at the Villa Mound, Douglas, and their popular success is undeniable. Mr. Harold Brown directs the show. Mr. Laurie Habgrton, Mr. Ray Ewen, Mr. Dudley Vincent and Mr. Basie Walker.

Pierrot, Pierrette and Piano have drawn huge crowds to the Alexandra Gardens, Weymouth, this week, and the enthusiasm is immense. Will Gane is a galvanic battery of fun and whimsicality. Miss Alice Waldie, L.R.A.M., and Miss Connie Moore sing some delightful songs; Mdlle Yvette Caxman is a charming dancer; Mr. Leslie Norman is a capital comic, and Mr. Andrew Waterson a good baritone, while Mr. David Gilfillan as pianist leaves nothing to be desired.

Farewell was said last Saturday night to Wallis Arthur's Company, who have appeared at Central Pav., St. Leonards, throughout the season, and a splendid house testified to the popularity of the party. On Monday another of Wallis Arthur's Companies took possession for a fortnight's stay.

Masks and Faces.

"The last of the season" is the announcement at the Paddock Gardens, Guildford, where that talented vaudeville party, Masks and Faces, are in possession this week. The company includes Adelaide Hartland, a pleasing soprano, whose solo items and duets in conjunction with Horace Manger win plenty of applause; Sylvia Welling, a dainty soubrette with a bunch of popular numbers; Gladys Wynne, a comedienne, quaint and clever; Dora Marshman, much approved of for her "entertaining" at the piano; Billie Moss, whose monologues are delivered in excellent style; Roy Galloway, the possessor of a rich baritone, who joins Sylvia Welling in clever light comedy items; and Horace Manger, with a store of good things in the comedy line.

The Scottish Dons.

This company, new to Folkestone, are at the Leas Pavilion this week, and are making good. They are a party of Scots, who delight their audiences by their admirable singing an dother contributions. The number of recalls awarded the various artists tells its own tale of appreciation.

Birmingham Municipal Music.

The Sunday evening concerts at Birmingham Theatre Royal have begun well. They are evidently highly appreciated. The concerts are given by the Municipal Orchestra, under Mr. Appleby Matthews as conductor. It is a serious attempt to provide the public with the best music. By the way, Mr. Neville Chamberlain, M.P., speaking at the Birmingham Festival Choral Society's meeting, stated that he never believed that the English were an unmusical people. It was only a matter of development. Incidentally, he expressed pleasure in seeing the Municipal Orchestra an accomplished fact, and working in co-operation with the choral society.

Popular Pianist's Reappearance.

Solomon, the young English pianist, who for some time past has been residing in Paris as a pupil of Alfred Cortot, is to make a couple of appearances in public during the coming autumn season. He will render Brahms' Second Concerto at one of the Colonne concerts, and a little later will play a pianoforte and violin sonata with Heifetz.

Popular Birmingham Musical Director.

George F. Smith, the popular musical director of the Grand and Rookery Picture Houses, Birmingham, first started his musical career as an emergency accompanist, and, like a good many more of our present-day musical directors, was too small to reach the pedals without standing. While still in knickerbockers, he studied the violin at the Midland Institute, Birmingham, and was also given an appointment as church organist.

Later he became accompanist to the Birmingham City Choral Society under the late Mr. Fred Beard and Mr. Thomas Beecham, then followed various cafés and hotel orchestras, until becoming associated with picture music. He is now responsible for the musical programmes and orchestras at the Grand, Handsworth, and the Rookery Picture Houses, playing himself at the Futurists.

Mr. Smith has seen plenty of active service. He joined up in 1916 at the age of 39 (passed A1), and went through the September Battle of Ypres. He served all 1917 and 1918 in the trenches, but managed to find time to interest and help in the Divisional Pierrots, orchestral, and military bands.

Municipal Music Awards.

The Windsor Hall sub-committee of the Bradford Corporation has asked the Chairman and Deputy Chairman to prepare for consideration a scheme for awarding six grants of £20 each annually to promising musical students.

English Opera Singer in Paris.

Mignon Nevada, writes our Paris correspondent, made a noteworthy début in Paris last night at the Opera Comique, singing the part of Mimi in "La Vie de Boheme." As a daughter of Emma Nevada Palmer, it can be said she comes from the right stock, and her success here was fully anticipated. She will appear in three works during her engagement at the Opera Comique, "Manon," "Lackmé," and "La Vie de Boheme."

Marriage of Well-known West of England Musicians.

Last Saturday the marriage of Mr. Edgar Hawkis, a well-known violinist in Bath and Bristol, was solemnised at St. Nathaniel's Church, Bristol, the bride being Miss Dorothy Godwin, of Bristol, who is a clever harpist.

FRANCIS, DAY & HUNTER'S
WINNING FIVE.

THAT NAUGHTY WALTZ

SWANEE

ONE-STEP.

LOVELY LUCERNE

LA VEEDA

TANGO.

HESITATION WALTZ

DARDANELLA

FOX-TROT.

In playing "SWANEE," we beg to offer the suggestion, as the result of experience, that the best effect is produced by a rather slow rendering.

FRANCIS, DAY & HUNTER.

THE CARL ROSA SCHOOL OF OPERA.

About two hundred people attended the opening of the Royal Carl Rosa School of Opera at Southborough House, 17, Putney Hill, last Wednesday. The weather permitted of a fine display of classical pastoral dancing by the pupils of Mme. Buckstone Clair, who is a direct descendant of the famous Buckstone, who founded the Haymarket and Surrey theatres. After the dancing a concert was given in the large hall of the school, to which Mme. Alice Esty, Miss Eva Turner, Mr. Kingsley Lark, Miss Gladys Par, Mr. Arthur Winckworth, and Mr. John Perry, all of the Carl Rosa Opera Company, contributed. Members of the Beecham and other opera companies were among the guests, who included Mr. Reginald Somerville, Mr. H. B. Brandreth (general manager of the company), and Mr. Van Noorden (the founder of the school) and director of the four Carl Rosa Companies now on the road.

In the course of a short speech Mr. Arthur Fagge, the president of the London Choral Society and the principal of the new school, set forth the objects of the new school, which, he said, judging by the large number of applications he had received, was fulfilling a long-felt want. A great deal of time had been spent in sorting out those who were likely to be successful pupils from those who were not, as he did not think it was any use taking the pupils' money if they did not show any aptitude or promise. It must be remembered, he said, that the pick of pupils would certainly have the refusal of offers of engagements at the end of their training with the Carl Rosa and other companies. He paid a warm tribute to the enterprise and enthusiasm of Mr. Van Noorden, who was aptly described as the guiding spirit of grand opera in England, and who had worked whole-heartedly for grand opera during the last twenty-five years. The proceedings wound up with many expressions of gratification at the successful inauguration of the school.

MARK HAMBOURG AT SURBITON.

Music lovers in the neighbourhood of Surbiton were given the opportunity of a treat, which they were not slow to realise, in a visit to the Assembly Rooms on Saturday evening of Mark Hambourg. A most appreciative audience gave the noted pianist a big reception, and thoroughly enjoyed a delightful programme. Opening with Bach's "Italian Concerto," he followed it with "Sonata in C major," from Beethoven, both of which were delightfully played. The second section consisted of several of Chopin's favourite works, "Ballade in F minor," "Three Etudes," two valses in D flat and A minor, and concluding with "Barcarolle in F sharp." The final section of a most fascinating musical programme consisted of Wagner's famous "Prize Song" from the "Master Singers." Etude "Au Bord d'une Source," by Lisst; "Caprice Chinoise," by Cyril Scott, and Percy Grainger's arrangement of an old Morris Dance, "Shepherd's Hey."

MAURICE PIENA.

The eight serious numbers advertised by Maurice Piena this week on another page, are well worthy of attention. "Interlude," by Chausson, is a slow and pathetic number, working to a dramatic climax, carried through mostly by the 'cellos. "Zampognari," by Vincent d'Indy, is more of the folk-song type, with a tiny introduction for solo violin. "Priere du Marin," by Duplant, is a flowing melody, drifting towards sadness, intensified by simple chords in the basses. "Lola la Delaissee," by De Severac, is in the minor key. "Ronde de Nuit," by Boelmann, starts simply, and after working through to a good climax, returns at the end to the simple theme it started with.

"Laisser moi Pleurer," by Creus, in the minor key, is a violin solo of the best style. "Priere d'Amour," by Chapelier, is also a violin solo, but in the major, and is arranged with a string accompaniment, with piano. "La Veillee," by Boelmann, which is very fully scored for the violin, starts in the minor, and eventually works to a slow finish, in the major key.

These numbers are a few selected from Maurice Piena's comprehensive catalogue, and will be readily sought after by all lovers of good music.

SEAFORTH HIGHLANDERS' WAR MEMORIAL.

A concert will be held on Dec. 11 in connection with the above. Any Scotch artist who may be vacant on that date, and would like to assist, is requested to write to the Secretary, Mr. D. Weir, Seaforth Highlanders' Association, London Branch, 7c, Lower Belgrave-street, S.W. 1.

End of the Season.

The Bath summer band season ends this week with a special return visit of the fine band of the 2nd Argyll and Sutherland Highlanders, with their pipers and dancers, under the conductorship of Mr. F. J. Ricketts. This band on its former visit beat all records, and its re-appearance is meeting with further approval by all lovers of military band music.

A New Zealand Band Provider.

The latest New Zealand mail brings news of John Cowley, who was until a few years back a popular band provider. Cowley's band was in great demand at several society functions, and it consisted of all the finest, and ablest dance and orchestral musicians, many of whom will be pleased to hear that he is quite well and hearty. Finding that the constant night work was telling on his health, Mr. Cowley decided to sell up, and with his wife and daughter sailed from London in February, 1912, by the "Remuera," arriving in Wellington on April 1st. Very soon he settled down to business with the well-known firm of Charles Begg & Co. Ltd., being connected with the music department for about two years, and since then acting as manager of the Wellington Branch Piano and Organ department.

The climate of New Zealand suits him perfectly, as neither his wife, daughter or self have had a single day's sickness since leaving London. It may interest many of the "boys" to know that he is still playing for dances, supplying the music for all the best functions in Wellington. Any of John Cowley's old friends and brother musicians reading these lines who care to communicate with him can rest assured that a letter would be greatly appreciated.

MUNICIPAL CONCERTS AT WALSALL.

The Property Committee of the Walsall Corporation reports that the Saturday night Municipal Concerts in the Town Hall during the 1919-20 season have been a success, not only from a municipal point of view, but also from a financial standpoint. Receipts were £519, leaving a net balance of £53 10s. The committee has agreed to renew the arrangements for concerts to be held during the ensuing season on the same terms as heretofore.

THE WALLACE MEMORIAL.

The very Rev. Dr. Hackett, a former Dean of Waterford, presided over the first meeting of the Vincent Wallace Memorial London Committee at the offices of Messrs. Bernard Abinger, Bow Street.

The Hon. Secretary, Mr. W. Meads, reported that he had not received a single encouraging letter from any theatrical manager or representative of the music profession.

The Lord Mayor wrote that he was sorry he could not attend the meeting, but he sent best wishes for the undertaking.

The Secretary was requested to thank the Lord Mayor for his message and to ask his Lordship kindly to grant the use of the Egyptian Hall, at the Mansion House, for a meeting of music lovers in aid of the funds, and himself to preside.

Mr. John Theodore Tussaud, managing director of Madame Tussaud's has complied with an appeal from the Hon. Secretary to join the committee.

The other business was purely formal, "The Era" being amongst newspapers thanked by the committee for the help it had accorded.

HOME OF RESCUE'S GARDEN FETE.

Notwithstanding the inclemency of the weather there was a good attendance at a garden fête, held on Saturday, under the auspices of the Highgate Catholic Club, in aid of the St. Pelagia's Home of Rescue, West Hill. The fête was held in the beautiful grounds of the home, which was decorated with flags, and, intermingled with the shrubbery, gave a very pretty effect. There were various attractions, a concert, dances, side shows, and a raffle for a £5 note, and two tickets for any West-End theatre in London, all of which were well patronised.

The concert, which took place in the evening in the club room of the home, was arranged by Messrs. H. Maynard and J. MacCarthy, Mr. B. Barker officiating as accompanist, opened with a selection by the Highgate Club Orchestral String Band. Mr. F. Webber, a rising young baritone, was heard to advantage in "Blow, Blow, Thou Winter Wind," and for an encore sang "M ire, My Girl." Mr. Jerome Murphy, the well-known Irish baritone, put the audience in merry mood by his singing of "The Girl from County Clare," and his humorous stories, followed by a recitation, "Taking Tea at Riley's," convulsed the audience with laughter. Mr. Gavin sang "Dreams" in very effective manner.

Mr. Woodhouse, an ardent worker in connection with the home, proposed a vote of thanks for the help given, and gave a detailed account of the valuable work the home had accomplished.

The home, which was opened in 1899 by Cardinal Manning, has done much valuable work in rescuing fallen and destitute girls and finding them suitable employment. The new home at West Hill is beautifully situated, the back of the grounds being surrounded by woodland scenery. There is a debt upon the home amounting to some £15,000, and funds are urgently needed to carry on the noble work for which the institution was founded.

CONCERT PARTIES ON TOUR.

Activity of 1920.—Halifax (Season).
A-La-Mode.—Sept. 20, Pier Pav., Worthing.
Anglo-Indians.—Sept. 20, Picture Pav., Redhill; 27, Hip., Bedminster.
Arcadians.—Arcadian Pav., Bradford (Season).
Arcady.—Sept. 20, Hunstanton; 27, Felixstowe.
Bondonas.—Pavilion, Deal (Season).
Busybodies.—Alexandra Hall, Dovercourt Bay (Season).
Cap-It-Alls.—Bridlington (Season).
Chow-Chows.—Pavilion, Gravesend (Season).
Colour.—Sept. 20, Sheringham.
Eclipse Entertainers.—Bandstand Pavilion, Sheerness-on-Sea (Season).
Elites.—Sept. 20, Pal., Stamford.
Frills and Flounces.—Sept. 20, Albert Hall, Stafford.
Fun.—Montebello Lawns, Ilfracombe (Season).
Georgians.—Jetty, Margate (Season).
Gipsies. — Sept. 20, Victoria Pav., Ilfracombe.
Golden Vanities.—Pier, Hastings (Season).
Jack o' Lanterns.—Sept. 20 and 27, Pierrotland, Bognor.
Joy!—Sept. 20, Pal., Southsea; 27, King's Hall, Herne Bay.
Jollitees.—Lawn, Tankerton (Season).
Maids and Middies.—Sept. 20, Hippo., Bedminster; 27, Pav., Barry Island.
Mexicans.—Sept. 20, St. Annes.
Mischief.—Lowestoft (Season).
My Fancy Songsters.—Victoria Pav., Ramsgate (Season).
N'Everything.—Sylvan Palace, Aberystwyth (Season).
O.P.Q.'s.—Pier, Eastbourne (Season).
Optimists. — Arcadia Theatre, Llandudno (Season).
Pedlers (A Company).—Collseum, Whitby (Season).
Pedlers (B Company).—Clifton Hall, Margate (Season).
Pierrot Pie.—Pierrotland, Bognor (Season).
P.P.P.—Sept. 20, W. G., Bournemouth; 27, Pier Pav., New Brighton.
Punchinelli. — Sept. 20, Pav., Derby; 27, Lounge, Hunstanton.
Qualities.—Arcadia, Sandown (Season).
Revelry. — Sun Pav., Kingston-on-Thames (Season).
Ritte's (Philip).—St. James' Hall, Worthing (Season).
Rogues.—Sept. 20, Rhyl.
Royal Vaudevillians. — Sept. 27, Jesmond Pav., Newcastle.
Scamps.—Sept. 20, Rusholme Pav., Manchester.
Scottish Dons.—Sept. 20, Leas Pav., Folkestone; 27, Pav., Derby.
Society Six.—Sept. 27, Pav., S. Shields.
Summits.—Sept. 20, L.P., Port Erin; 27, Douglas.
Superbs.—Sept. 20, Kursaal, Whitley Bay; 27, Empire, Redcar.
Supremacy.—Sept. 20, Clarence P., Southsea; 27, Clarence P., Southsea.
Topics.—Sept. 20, Coronation Gardens, Leyton; 27, Brighton.
Versatiles.—Castle, Abergavenny (Season).
Witty Bunch.—Spencer's Pav., Littlehampton (Season).

THE CONCERT WORLD.

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FOUNDED 1897.

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TOPICS

This, CORONATION GARDENS, LEYTON, E. VACANT, MONDAY NEXT, also Oct. 4.

Wire, Lister Reekie, Coronation Gardens, Leyton. P.A.—10, Princes Terrace, Brighton.

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SONGS AND SINGERS.

B. Feldman & Co.

The continued success of Dorothy Ward in her big Douglas hits is a tribute to that popular performer and also to the House of Feldman. Everywhere she goes Miss Ward scores an emphatic success in "Let the Rest of the World Go By," "Peachie," "Oo la la wee wee" and "I'm Forever Blowing Bubbles."

Randolph Sutton's new number, "I Wanna Go Back to the Dear Old Continong" is an immense success. Jack Shires is delighting with "That Wonderful Mother of Mine," which fits his act splendidly.

Jepson and Du Barrie make a delightful feature of "I'd Like to be on the Farm." Calland and Hooper scored at the Empress, Brixton, in "Beautiful Ohio" and "Let the Rest of the World Go By." Fay Black has a big winner in "The Hen and the Cow," a number she works with characteristic originality.

Maidie Scott, at the Holborn Empire last week, put on the new Feldman song, "That's Nice," which proved an immense success. The Variety Three feature the five Feldman songs, "Oh, Boy, What a Wonderful Girl You've Got," "Till We Meet Again," "Down on the Farm," "Raggedy Doo," and "I Wanna Go Back to the Dear Old Continong," all of which prove very popular.

Harry Rickards finds "I Wanna Go Back to the Dear Old Continong" a big attraction in "Wit and Wisdom" revue. Knight and Daye have had great success with "In Room 202" and "Ain't Cha Coming Back to Maryland?"

Frank and Rose O'Neil were retained for another week at the Grand, Douglas, owing to their great popularity. They sang several Feldman songs, including "Mammy o' Mine," "Oh, What a Pal was Mary," and "Let the Rest of the World Go By."

Harry Arthurs continues to score with "Oh, What a Pal was Mary." Kingsford and Paff make a successful feature of "Let the Rest of the World Go By." Elsie Hill is working "You Know What I Mean" and "Open Your Heart and Let the Sunshine In" in effective fashion.

Lawrence Wright Music Co.

Percy Honri, in his article, "A New Profession," which appeared in last week's issue of "The Era," says "good songs are very hard to find." This must be somewhat gratifying to the Lawrence Wright Music Company, considering that he selects the firm's "Wyoming," and continues to keep it in his act for such a long time. "Wyoming" is having a most successful run, Harold Moss, at the Palace, Blackburn; Roxy lo Rocca, at the Hippodrome, Aldershot; the Brooklyn Comedy Four, at the Empire, Cardiff; Lole Conn, at the Empire, Chatham; and the Ilott Quartette at the Empress, Brixton, are all making a great success with this song.

"City of Laughter, City of Tears" is also certainly in for a long run. Syd Moorhouse, at the Hippodrome, Aldershot; Tucker, at the Palace, Hull; Miss Laura Novea, at the Palace, Chelsea; and Mr. Tom Brodrick, at the Rotunda Theatre, Liverpool, are all singing this number with decided success.

Miss Agnes Croxton, the popular vocalist, having made such a success with the Lawrence Wright numbers, "Egypt, I Am Calling You," and "Kingdom Within Your Eyes," will shortly be producing "God Gave Me Wonderful Dreams," another Lawrence Wright number, in London. The Kitchen Comedy Four at the Empire, Shoreditch, are also making a feature of this song. Miss Joan Wayland, of the "Sharps and Flats," and the Melody makers, are also making a big hit with this number.

Talbot O'Farrell continued to charm audiences with "Will You Love the Violets, when You've Lost the Rose," at the Empire, Glasgow, last week. This is also being featured by Denton's "Sunrays" at the Palace, Carlisle; Lake and Barrasford, at the Empire, Liverpool; Harry Brogden, at the Palace, Chelsea; Billie Val, at the Palace, Tottenham; and Hal Wright, at the Empire, Nottingham.

The light numbers of the firm are meeting with the same success. "Ev'ry Time He Kissed Her" is still in Tucker's repertoire. Niblo and Doris, at the Hippodrome, Warrington, are also featuring it with great success. Mr. Harry Fay, the gramophone artist of His Master's Voice, informs us that an excellent record has been made of this number.

The popular Metropolitan Police Minstrels, who are producing their annual season's entertainment, are making a special feature of this song. Fred Masters, the corner-man of the troupe, has selected "Where Does the Rhinoceros?" as his No. 1. Mr. Cellan Kottaun, the popular musical director of the Minstrels, has harmonised "Wyoming" for the male choir.

Vera Moore is very successful at the Alexandra, Stoke Newington, with "Sing Me a Song of the Morning." Teddy Butland gave a fine rendering of the firm's popular baritone song, "Give Me the Open Road."

Francis and Day.

"My Sweet Italian Maid," Albert Whelan's current hit, is in great request among concert entertainers, as is likewise Tom Clare's new number, "The Parliamentary Smoking Concert," and it is quite on the cards that at social functions during the coming season the following songs, in addition to the above, will be conspicuous in the repertoires of the best-known concert artists:—"Our Village," "When Martin Flynn Plays on his Violin," and "Come Down to Bungalow Town" (sung by the Two Bobs), "Muldoon's Ball," "The Syncopated Village Blacksmith," and "The Seaside Posters Round the Home" (Ernest Hastings), "The Gipsy Warned Me" (Violet Loraine), "Never Ask a Woman Her Age" (Leslie Elliott), "There's Something in the Atmosphere of Gay Paree" (Whit Cunliffe), and "Pop Goes the Major" (Kirkby and Hudson).

The Variety Three have been scoring very successfully, notably at Kingston, recently with "Swanee," as an instrumental item.

Fred Barnes, at Putney, is meeting with his usual success with such favourite numbers as "Too Many Girls," "Just For Me and Mary," and "The Black Sheep of the Family."

"Love Sends a Little Gift of Roses" and "Awake! A Morning Love Song," are meeting with cordial receptions at the Shoreditch Olympia, that gifted cantatrice, Mme. Ina Hill, being the vocalist.

At both Holborn and Hammersmith, Hilda Glyder's appearance is the signal for cordial expressions of approbation, and her songs, "I'm Not That Kind of a Girl" and "Oh, Johnny!" are greatly to the liking of her hearers.

"Let Bygones be Bygones," "Sweet'n Pretty," and "Love Sends a Little Gift of Roses" (the latter given as an instrumental item), are outstanding features of the Versatile Three's much applauded turn at Finsbury Park Empire.

An echo of that successful song, "Queen of Old Samara," was awakened lately, a gentleman writing from New South Wales asking if the writer was still alive, as he particularly wished to know, having met him in 1908. John F. Lambe, the author of the number, has answered the correspondent, assuring him that he is still in the land of the living.

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A prosperous future is predicted for the new tenor, Laurence Sparkes, who is singing with great success Dorothy Forster's "I Just Want You," A. Scott Shaw's "At Last I Knew," Leonard Hortin's "I Looked From Out My Window," and Cameron Forrester's "'Tis Then Your Spirit Speaks to Mine." Mr. Sparkes has just completed a successful season at Porthcawl.

The Red Devils are making a great hit with Sheridan Gordon's new ballad, "Everyone Should Have a Sweetheart," "Lindy's Wedding," by the same composer, is being feature with great success by Miss Sybel Arundale at the Winter Gardens, Blackpool, and by Miss Cis Penrose at Birmingham.

As proof of its increasing popularity, it may be mentioned that "Lindy" has been secured by nearly every panto. company in the country.

A. W. Blockey's "Reveil d'Amour" and Ian Playfair's "Invicta," appear to have "caught on" at Dudley, Worcester. Gilbert Hill, the musical director at the Empire, reports great success with these numbers.

At the Lawn, Bexhill, Miss Nora Bancroft is the recipient of hearty applause for her fine rendering of Geo. F. Lewis' "In Old Japan," Dorothy Westbrook's "Little Lane of Memories," Leonard Hortin's "My World of Love," and Charles Hine's "Love's Awakening." There is no doubt that these songs are well on the way to becoming established favourites.

At Kensington this week, Harold Trinoen, the Welsh tenor, is making a great success with Cecil Atherley's "Love o' Mine," and Jowil Mill's "Island Delightful."

"Painted Fabrics" is an association for the employment of disabled soldiers and sailors in the work of designing and painting stage curtains, and manufacturing furnishings, fancy goods, &c., all of which are executed with the utmost skill and care and not with a view to profit. The association have just successfully launched their goods into the theatrical world.

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FIRST NIGHTS OF THE WEEK.

A Legend of the Roundabouts—Jolly Farce at the Queen's—The Wandering Hat at the Royalty.

"THE DAISY."

Play in Seven Scenes, Founded on the original of F. Molnar, By Osmond Shillingford and A. L. Ellis, Produced at the Kingsway Theatre, Tuesday, September 14.

"The Daisy" ..... Henry Caine
Flimmer ..... Dennis Wyndham
A Police Inspector..G. Dickson-Kenwin
The Factory Manager....Frank Lovett
The Carpenter.....J. Leslie Frith
Two Policemen { Edgar Norfolk / Maurice Colbourne
John Hunter ..... Weston Fields
George Withers ..... Roland Hope
The Police Surgeon.....Eugene Leahy
Julia ..... Mary Merrall
Mrs. Muscat ..... Suzanne Sheldon
Mrs. Hunter ..... Alice Mansfield
Maria ..... Gladys Gordon
Louisa ..... Rena Davis
A Servant Girl ..... Norah de Lange
The Magister ..... G. Dickson-Kenwin
Two Messengers { Edgar Norfolk / Maurice Colbourne
Charles Smythe-Jackson..Weston Fields
John Holder ..... Roland Hope

Bewilderment was the chief sensation that followed witnessing the performance of this "legend of the Roundabouts." Had we been questioned concerning the meaning (and one is almost painfully conscious that there is a stern lesson lurking somewhere in "The Daisy") we feel that we should have imitated the heroine whose constant reiteration of "I don't know," brought laughs from the auditorium when laughs were perilous. The curious mixture of farce and melodrama that we get in the first, second, third and fourth scenes suddenly gives way in the fifth, to precipitate us into what are apparently the author's views of punishment after death, though these views remain far from clear.

"The Daisy" is the nickname of the "bad bloke," a good-looking well-set-up fellow who ran the roundabout at a travelling fair. He had a shocking reputation, had the Daisy, and was well known to the police, but he won the undying love of two women, one plump and vulgar, Mrs. Muscat, his employer, and the other a queer, half-developed girl of seventeen, a general servant called Julia. Visiting the fair on Hampstead Heath with her friend, Maria, on her evening out, Julia made the acquaintance of the Daisy, took his fickle fancy and incurred the wrath of her rival.

Chucked out by Mrs. Muscat, the Daisy marries Julia, and the pair go to live on Julia's aunt, until the old lady is tired of keeping them, and bids them pay or go. Julia has been beaten and ill-treated by her man until she seems to be half-dazed with suffering, but nothing shakes her devotion. Forced to find money to keep his wife (the news that she is to become a mother reduces him to an hysterical outburst and to a violent refusal of a tempting offer from the Roundabout lady, to Daisy listens fearfully and reluctantly to a proposal from a "crook" friend, Flimmer, that they shall waylay and rob the manager of a factory in the neighbourhood, as he is carrying £400 from the Bank. After much hesitation the Daisy agrees, and even consents to purloining a long, sharp knife, in case the manager proves difficult. The plot fails, Flimmer escapes and is heard of no more, and the Daisy knifes himself. He is taken home to die, and while Julia, even more dazed than usual, sits and watches his face, he hears his friends agreeing, over a comforting cup of tea, that it is all for the best.

Left alone with her dead, Julia breaks out into lengthy lamentations, only interrupted by the ill-timed proposal of another suitor whom she apathetically refuses. Suddenly in a shadowy corner of the squalid room appear two indistinct figures, "God's policeman," and at their bidding the Daisy rises, and is led to judgment. There follows a glimpse of the "other side," a dark, vague place where three suicides, the Daisy and two others, their heads and shoulders brightly illumined against the blackness, are judged by a "Magister," attended by the two policemen aforementioned. One learns little here of the ultimate fate of sinners, save that there is an endless patience awaiting regeneration of soul. In the ensuing episode, the Daisy is unrecognised by his wife on his return from the dead and goes back to Purgatory after his hour, the same Daisy that we first met at the Roundabouts.

Mr. Henry Caine played with genuine power and feeling as the Daisy. His emotion rang true, and he invested the part with abounding vitality. Miss Mary Merrall acted with almost an excess of reserve as Julia, and gave a touching picture of patient docility. Miss Suzanne Sheldon was excellently sound as the show-woman. Mr. Dennis Wyndham played the melodramatic Flimmer for all he was worth, and a very welcome touch of first-rate comedy was provided by Miss Gladys Gordon. Miss Alice Mansfield and Miss Rena Davis were both very good in small parts.

"A PAIR OF SIXES."

Farce, in Three Acts, by Edward Peple; Produced at the Queen's Theatre, on Wednesday, Sept. 15.

T. Boggs Johns .... Percy Hutchison
George B. Nettleton ..... Sam Livesey
Krome ..... F. G. Thurstans
Miss Sally Parker .... Eleanor Street
Daniel Fox ..... Aubrey Mather
Tony Toler ..... Ernest Leeman
Mr. Applegate ..... Ernest Hollway
Jimmy ..... Roger Livesey
Shipping Clerk ..... J. Bligh
Mrs. Nettleton ..... Jessie Winter
Florence Cole ..... Elsie Stranack
Coddles ..... Pollie Emery

Jolly, clean, played with invigorating energy and a rapidity that stimulates, Mr. Edward Peple's farce produces constant explosions of laughter from the rise to the fall of the curtain. The situations are original and are not unusually exaggerated—that is, for farce. It is fairly obvious that the scene of "A Pair of Sixes" was originally laid in America, although it has been Anglicised for production on this side of the Atlantic.

The story is all about a quarrel and its ludicrous results. The antagonists are two partners in the Eureka Digestive Pill Co. Their quarrels are even more violent than those of Potash and Perlmutter, and are of longer duration, in fact, existence in the office is all quarrel and no reconciliation, greatly to the entertainment of a bright little typist, whose sense of humour is infinitely greater than her self-control. Both T. Boggs Johns and George B. Nettleton claim to be the principal asset of the E.D.P. Co., and scoff rudely at the abilities of the other. Nettleton is large and somewhat pompous, Johns has the breezy cheekiness of the schoolboy. Matters are brought to a climax by a furious row between the two in the presence of a new and important customer, and in consequence they lose his order and their best salesman at the same time. They determine to sever partnership, but how? Neither is willing to sell out to the other. In comes Lawyer Fox, with the suggestion that they shall settle it in one hand of poker, the loser to become the winner's butler for one year, the contract to be broken only by mutual consent or by the forfeiture of £1,000. Johns gets four and a Royal straight. Nettleton wins with a pair of sixes.

At George B.'s house we next behold the humiliation of T. Boggs Johns. He has been condemned to grow side-whiskers, and to wear a butler's livery (plus brass buttons). He has to valet his ruthless master, take in the washing, and submit to the unquenchable love-making of a comic cook. Johns' existence is undiluted misery until he is shown by Florence Cole, the clever little lady to whom he is engaged, how he can revenge himself on the estimable George. Pretty Mrs. Nettleton, jealous and self-willed, has always been amicably inclined to her husband's partner. Let Johns turn her friendship and her jealousy to his own advantage! He does, and one week later Nettleton is a gloomy, suspicious man, while Johns is radiant with ingratiating smiles and smug self-satisfaction. When Mrs. Nettleton is hysterically sobbing that she wants a divorce, and her husband is driven to utter distraction, Florence steps in again and neatly re-arranges matters. Lawyer Fox is made the scapegoat, the contract becomes null and void, the Nettletons are reunited, and the partners make a fresh start on a sounder basis of understanding.

Mr. Percy Hutchison plays with abounding and infectious breeziness as T. Boggs Johns. He is delightfully amusing when he is the miserable minion, and still more delightful when he is getting a bit of his own back on George Nettleton. His side-whiskered smirk is a thing to see and enjoy. Mr. Sam Livesey makes an excellent foil as the large, pompous Nettleton, and beautifully absurd in his exasperated wretchedness. Miss Jessie Winter is of much value to the cast as Mrs. Nettleton. Although the part gives her little chance of displaying her powers as an actress, her natural, unforced manner, her charm and the lovely frocks she wears so gracefully, lend it distinction. Miss Elsie Stranack is vivacious but just a little hard as Florence; Miss Pollie Emery is one of the chief laughter-makers as the comic cook; and Miss Eleanor Street, and Mr F. G. Thurstans, Mr. Ernest Leeman, and Mr. Aubrey Mather are all good in minor parts.

THE QUEUE IN AUSTRALIA.

The Sydney (N.S.W.) Municipal Council has been endeavouring for some time to abolish queues in the street outside places of entertainment. Now the Municipal Council is able to report that as the result of a conference between the Chief Secretary and the leading theatrical entrepreneurs in the city, it was agreed that the gallery doors be opened and tickets made available for early arrivals at the theatres, these patrons to be allowed to use the staircase for seating accommodation pending the opening of the theatres at the usual time.

"THE ROMANTIC YOUNG LADY."

Comedy, in Three Acts, by G. Martinez Sierra, Produced at the Royalty Theatre, on Thursday, Sept. 16.

The Apparition .... Mr. Dennis Eadie
Dona Barbarita .... Miss Mary Rorke
Rosario ..... Miss Joyce Carey
Emilio ..... Mr. Harry W. Furniss
Mario ..... Mr. Tarver Penna
Pepe ..... Mr. Lionel Westlake
Maria Pepa ..... Miss Barbara Gott
Don Juan de Medina ..... Mr. A. Scott-Gaitty
Catalina ..... Miss Violet Graham
La Malaguena .... Miss Mira Kenham
Guillermo ..... Mr. Joyneon Powell

A delicious comedy, sparkling with gay humour, tender with true sentiment, "The Romantic Young Lady," by Senor G. Martinez Sierra (the English version made and the "production overseen" by Mr. and Mrs. Granville Barker), makes us long to see other translations of works by the same author. Each of the principal characters is beautifully drawn, clear and distinct, yet each is fitted into the story with the neat precision of a piece of a jig-saw puzzle.

The heroine, a lovely young Spanish girl of twenty-two, living amicably with her three brothers and a wise old grandmother of eighty, frets at the limitations imposed on her sex, and dreams of love and life outside the family circle. Romance comes to her with startling unexpectedness. Coiled up on a sofa in dressing-gown and slippers, eating chocolates and reading the latest romance of her favourite author, her brothers out and grandmother put to bed by an outspoken old dragon of a faithful servant, Rosario beholds a straw hat fly in at the open window on the gust of the storm. It is followed almost immediately by its owner, an attractive man of thirty-eight. Rosario shrieks, and turns out the light. In the darkness we hear little screams, words of re-assurance, protestations of all sorts. When finally the lamp is turned on, we see that, as we had gathered, Rosario's long black hair has become entangled in the shirt and collar studs of the intruder. Panting hysterically, she is forced at last to cut herself free.

Gradually her indignation gives way to interest, and when the stranger is discovered to be an intimate friend of the romantic author whose book she was reading, and gives her a letter of recommendation as secretary to the great man, Rosario is all smiles and thanks. She hides her adventure from everybody, bringing off a well-executed faint to avoid difficult questions. Grandmamma's wise old eyes see much, but her lips say little. To the house of the author, Luis Pelipe de Coroba, comes Rosario next day, youthful, eager, and more than a little nervous. Her anger rises to boiling point when she finds that the stranger of the flying hat and the author are one and the same man. She resents the trick he has played upon her, and has been hardly appeased when in walks La Malaguena, the dancer, on such terms of familiarity with de Coroba that off marches Rosario sick with what she thinks is disgust.

But discontent follows her, she is restless, irritable, tired of everything until once more in at the window flies a straw hat. This time, Grandmamma and Maria Pepa, the old dragon, also behold its flight. A bronze paper-weight thrown at de Coroba by Maria, as he attempts to follow his property, brings him wounded to the door, to be fussed over by the two elder women, and treated with chilly scorn by the girl.

The sudden sleep of old age overtakes Grandmamma, and gives the author an opportunity for a delightful bit of love-making, tender, half-mocking, sincere. Rosario succumbs very sweetly, greatly to the joy of Grandmamma, who had only pretended to sleep, and old Maria Pepa, who had listened to it all at the keyhole.

As Luis Pelipe de Cordoba, Mr. Dennis Eadie has the sort of part that he knows how to play to perfection. He is restrained, charming, always sympathetic, and his love-making is irresistible. Miss Joyce Carey is one of the most interesting of our younger actresses. She has talent, charm, individuality (although her manner and intonation constantly remind one of her delightful mother), and she works hard and intelligently. Every fresh part she takes shows progress, and that of Rosario is no exception to the rule. It is a particularly good piece of work, for which Miss Carey deserves much credit. Miss Mary Rorke makes a fine study of the wise old Grandmamma. Her half humorous, half-sentimental description of the three husbands she married is exquisitely done. Miss Barbara Gott is capital as Maria Pepa, and others who distinguished themselves are Miss Violet Graham, Miss Mira Kenham, and Mr. A. Scott-Gaitty.

"THE WHIRLIGIG."

NEW EDITION.

"The Whirligig," with new material and many alterations in the cast, remains one of the most brilliant and amusing shows in town. This is really the third edition of the revue, for when Miss Violet Loraine and Mr. Billy Merson joined the company, considerable alterations were made to accommodate these clever artists. The delightful burlesque of the Society Entertainers, Miss Loraine's number, "The Gipsy's Warning," and the sensational revelations about Mlle. Champignon, in which Miss Loraine and Mr. Merson are at their best, are still happily retained.

The beautiful and spectacular "Wheel of Chance" has now given place to another brilliantly set ballet entitled "The Birth of a Butterfly," in which Miss Anita Elson and the Sixteen Palace Girls, who figure as a gigantic fantastic catterpillar, appear with great success. Another new feature depicts a rehearsal on the stage of a provincial music hall on any Monday morning. The fun is considerably exaggerated in this, and the burlesque needs a certain amount of pulling together, but Mr. Billy Merson does clever work as the acrobatic husband of the "Countess Zonzo," deliciously handled by Miss Loraine. Mr. Jack Morrison is also in good form as the plain-spoken and harassed stage manager, and Mr. Billy Leonard and Mr. Harley are excellent as an old actor and a sketch artist respectively.

The Arnaut Brothers, musical clowns, are seen in their two delightful little acts, one in conjunction with the Palace Girls, and the other as a pair of Loving Birds, which is as charming as it is clever. They were among the outstanding successes of the evening. There are one or two new numbers—"Japanese Sandman," for Miss Loraine; "Buttercups and Daisies," for dainty Miss Anita Elson; and "The Art of the Pair," which was delightfully rendered by Miss Mabel Green. The first scene has also been improved by some smart little imitations of music hall artists by Mr. Jack Morrison, who also appears very successfully with Mr. Billy Leonard in the "La Poliniere" scene in some clever impressionistic studies.

FRENCH'S CATALOGUES.

French's Catalogue for 1920-21 contains comprehensive lists of both old and new plays arranged in alphabetical order. The price, the fee charged for performance and the number of male and female characters are also given. Other useful information includes a list of books of recitations, monologues, verse and prose, and an index of well-known recitations, &c. The attention of those who take part in or organise dramatic representations is directed to the laws on copyrights, a very important matter to entertainment-givers.

In French's Catalogue of Scenery it is stated that the great difficulty amateurs experience in obtaining scenery can be met by the provision of an oak chamber and a drawing room, lithographed on strong paper, which can be easily mounted on canvas and then framed on woodwork. French's undertake to provide scenery which, by easy adjustment and additional sheets of lithographed paper, can be made to fit any reasonable size of stage. The pages of the catalogue are fully illustrated.

L.C.C. DRAMATIC ART SCHOLARSHIPS.

Handbills are now being issued by the London County Council giving details of the scholarships for training in dramatic art recently instituted. The Council is prepared to award two dramatic art scholarships tenable for two sessions as from October, 1920, at the Royal Academy of Dramatic Art, Gower-street, W.C. 1. The scholarships will consist of free tuition and a maintenance grant, and will be awarded to young persons showing special aptitude and promise for dramatic art.

The scholarships are not restricted to students in attendance at L.C.C. schools or institutions, but applicants must be recommended by the head of the school or institution at which they are or were formerly in attendance. The parents of candidates must be resident within the area of the Administrative County of London.

Candidates must be between the ages of 16 and 17. Applications should be made at once to the Education Officer (T.2a), L.C.C. Education Offices, Victoria Embankment, W.C. 2.

Tunbridge Wells Opera House.

The Opera House, Tunbridge Wells, has now been taken over by Mr. Wallie Rice, of the Rotherhithe Hippodrome. Among a goodly list of attractions figure "Irene," "The Kiss Cure," "My Sweetheart," "Rose of Araby," "Freedom of the Seas," F. G. Lloyd's musical comedy repertoire, "Mr. Pim Passes By," "Afgar," "Peg o' My Heart," "A Country Girl," "The Silent Watch," "Romance," "The Rotters," "The Quaker Girl," "Tiger Tiger," "The Lilac Domino," "The Man From Toronto," "Mice and Men," "The Bird of Paradise," "Betty," and "Tarzan of the Apes."

A new play from the pen of Richard Henry Lace, entitled, "Rupicel," was produced at the Central Hall, Hoylake, Cheshire, last Tuesday evening.

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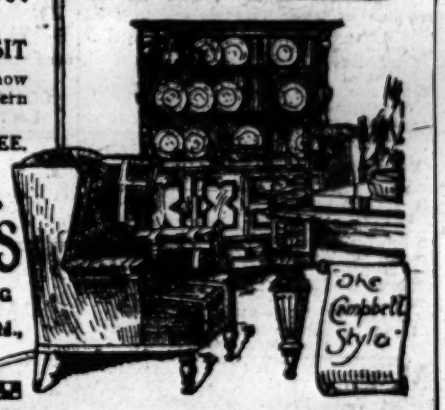

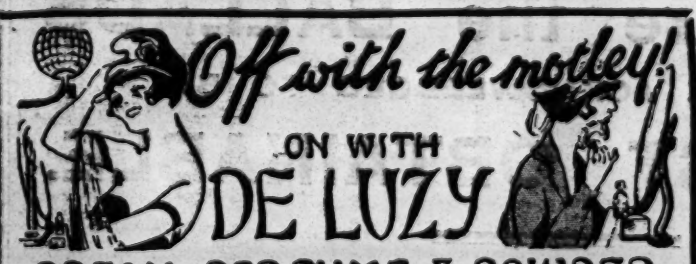

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THE ERA

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WEDNESDAY, SEPTEMBER 22, 1920.

THE THREATENED RAILWAY CONCESSION.

A GALLANT fight was put up by the representatives of the entertainments profession at the resumed sittings of the Railway Rates Advisory Committee, when an attempt was made to deprive theatrical and music hall travellers of the three-quarter concession on the railways which they have enjoyed for so many years.

Government and the Railway Companies.

MR. H. W. ROWLAND and MR. LESLIE MORETON, for the Theatrical Managers' Association, MR. LOUIS CASSON, MR. HERBERT RALLAND, and MR. CLIVE ROSS for Touring Managers, and MR. HARRY MARLOW for the Music Hall Artists' Railway Association, advanced their arguments with telling force, and the railway representative who was entrusted with the mission of carrying through the increases of fares was more than once obviously at a loss for a reply.

We question the right of the railways to raise the matter at all. It was finally disposed of, so far as the Government is concerned, as recently as the end of last June. At the Committee meeting, the chairman pointed out that, according to the letter from the Ministry of Transport, after the decision had been postponed for two months, the concession was restored "for the present." But the words used by the representative of the Ministry when the deputation waited upon him last June were that the concession would be "restored indefinitely." It is ridiculous to contend that after postponing a decision for two months, during which theatrical companies held up arrangements for touring, the concession should be restored for only two months longer. We believe that the societies interested were quite justified in concluding that the concession was restored until the railways had passed out of Government control.

Reasons for Retention.

The reasons why the concession should not be withdrawn are numerous. One is that entertainers are just as much entitled to consideration in the matter of cheap fares as are the workmen. Secondly, if the concession were withdrawn, the railway charities would suffer. Thirdly, much unemployment would result if touring companies were to come off the road, as they most assuredly would be obliged to do if the railway facilities are withdrawn. Fourthly, the people in the country would be deprived of entertainments which are essential to the well-being of the nation.

The most potent reason of all, and one which should have the most influence with the railway companies themselves, is the fact that theatrical companies, even with the free truck, are a paying proposition. The inquiry on Tuesday elicited the fact, which is already well known to our readers, that, before the railways were taken over by the Government, rival lines used to compete for their patronage. What logic is there, therefore, in the statement made by the railway representative that the three-quarter privilege meant cheaper entertainments at the expense of the public? The point was emphasised by MR. ROWLAND, who drew attention to the extra revenue which would be derived by the railway from the public travelling to the theatre.

We cannot believe that, after the arguments put forward on the entertainment side, the demand for the withdrawal will be persisted in. The case for the retention of the concession has been fully established, and we hope that the Committee will not sanction any alteration of conditons which have lasted for well over a quarter of a century.

AS YOU LIKE IT.

"The Whirligig" has entered into its third edition—and the audience laughed in volumes.

* * *

And their seats, it may be added, were mostly booked.

* * *

"Shakespeare's dead," observes a modern critic, bluntly. So, I have heard, is Queen Anne.

* * *

Someone stated recently that "It" was the shortest play-title on record. Did it make an 'it?

* * *

A sugary query: "Why do we like the cast'or "Brown Sugar"? Answer: Because it contains no "lumps."

* * *

I do not think Robert Hichens is right in complaining that films are far away from real life. When I get to the cinema, the front rows are generally filled with it!

* * *

Congratulations to Elinor Glyn for telling girls not to make scenes. The professional scene-painters can make all that are wanted.

* * *

Talking of things "scene," we are told that the new dresses in "Chu Chin Chow" must be seen to be believed. Quite true. Otherwise we might believe the dresses weren't to be seen at all.

* * *

"How long will 'The Wandering Jew' run?" asks a contemporary. We shall know in Jew season.

* * *

First actor: "Did you get a good start?"
Second actor: "Yes, very. The egg hit me bang in the eye."

* * *

Charlie Chaplin denies that he is "red." The mere notion seems to have turned him blue.

TOUCHSTONE.

THE PLAY IN PARIS.

Centenary of Emile Augier—Al Fresco Theatre in Bois de Boulogne—Delysia in Poetic Tragedy—Big Season in Prospect.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—On Friday evening both the Comedie Française and the Odeon celebrated the centenary of the great playwright, Emile Augier (first a rival and then friend of Victor Hugo), by special performances of two of his numerous works. The house of Moliere presented "Les Effrontés," produced on Jan. 10, 1861, when the late Empress Eugenie occupied the royal box. At the Odeon the management revived "Le Fils de Giboyer," (produced in 1862). Both plays caused a storm in a tea cup when first produced, and now offer us a splendid opportunity of judging Augier and the period in which they were written. Born in 1820, this author from his earliest age was reared in strictly bourgeois circles. Child of a lawyer of Valance, he first studied law, and his early training was of a nature to inspire him with only material ideas. It was this surrounding, perhaps, that caused him to scorn Victor Hugo, and become a disciple of Ponsard, a writer of ordinary talent, but in the limelight at that moment, who assisted him in having his first work, "La Ciguë," mounted, and which proved a success. On Victor Hugo's return from exile in Guernsey, the two playwrights met often, and ultimately became fast friends, due to the tact shown by the aged poet. It was Augier who sent a comedian, who worried him for a rôle, to a manager with a sealed letter reading: "The actor who carries this missive says he is comic. If he is you can thank me; if not, thank him" (the latter phrase in French meaning to discharge a servant).

Pré Catelan Al Fresco Theatre.

The Theatre de Verdure du Pré Catelan, which Irenée Mauget directs in the Bois de Boulogne, produced last Sunday afternoon, with merited success, a short play in verse by Charles Clerc, entitled "Les Exilés." This open-air playground is becoming popular as a nursery for young writers, and great events are expected next year. Irenée Mauget founded this enterprise prior to the war, but his operations were suspended until this summer, and he has already launched out in a manner that promises much for the future. He is continuing his literary propaganda during the winter, having probably the Salle du Journal as his home.

Mlle. Alice Delysia.

Reports from the provinces inform us that Mlle. Alice Delysia, whom you remember so well in London, appeared recently at the Theatre de Nature at Cauterets, in a poetical tragedy by P. Fauré Fremiet, entitled "Gaston Phœbus."

"Mon Homme."

Mme. Cora Laparcerie, having recovered her health, withdrew "M'Amour" from the Renaissance, and last evening renewed the run of Francis Carco and André Picard's three-act melo-comedy, "Mon Homme," interrupted for the summer vacation. Collin again holds the part of the apache, with the manageress as the rich countess, imbued with a horror for her former slum haunts.

"L'Enfant Maître."

The premiere of the above-named three-act problem play, by Henri Marx, is due at the Vaudeville this evening, with Mmes. Reggers, Sylvie, Messrs. Harry Baur, A. Baur, Jean Silvestre. It is the story of a conflict between a mother and her son, with the lover of the mother as a third party.

News in Brief.

The Novelty Theatre, Rue Le Peletier, in which Tristan Bernard was interested for a short spell, has been again taken over by M. Lordier and will revert to pictures. It was here the Urban Kinemacolour was first introduced into France.

"L'Homme à la Rose," by Henry Bataille, is to be the first novelty of the season Léon Volterra will mount at the Theatre de Paris.

"La Maternelle," of Leon Frapie, will be mounted at the Theatre Moncey, which is somewhat out of the way.

Firmin will personally create the lead in Lenormand's "Le Simoun" at the Theatre Antoine this season.

The funeral of Paul Ferrier, Honorary President of the Society of Authors, took place in Paris on Friday.

"Le Scandale de Deauville," a piece by Rip and Regis Gignoux, is now being rehearsed at the Theatre des Capucines.

"Apassionata," of Pierre Frondaie, is not ready at the Porte St. Martin, and as the "Lyons Mail" is weakening, this latter drama will be replaced next week by Georges Ohnet's "Iron Master," now at the Ambigu, so that Coquelin and Hurtz can thereat hasten the advent of "L'Air de Paris," due at the end of the month.

THE DRAMA IN AMERICA.

"Erminie" Redivivus—A Mexican Comedy of Satire—"Blue Bonnet"—A Really Original Play.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Sept. 4.—An interesting revival during the autumn will be that of "Erminie," with Francis Wilson in his original rôle of Cadeaux and De Wolf Hopper as Ravennes, a combination it would be hard to beat. Messrs. Wilson and Hopper have enjoyed a contemporaneous popularity on the New York stage for something over thirty years, but have been conspicuous by their absence for several seasons. Francis Wilson, in "Erminie," had become a tradition that veteran theatregoers loved to repeat when telling of the palmy days that would never return, for it was said a long time ago that never again would Wilson appear as the little thief who is always proving a "n-alibi." In the eighties and nineties he played the part many hundreds of times. During the same period De Wolf Hopper made his memorable success in "Wang," and he, too, intends to revive the piece that made him so popular in the days of long ago.

"The Bad Man."

Holbrook Blinn has scored a success at the Comedy Theatre as Pancho Lopez, a Mexican bandit, in a satirical comedy by Porter Emerson Browne, called "The Bad Man." Pancho Lopez goes a-raiding into Southern Arizona, where he captures a ranch which is in the charge of a sick man and an unhappy married couple who are visitors. Lopez decides to take the woman for himself, but makes timely discovery that the ranch belongs to Gilbert Jones, who once saved his life, and who furthermore is in love with the woman. Thereupon the benevolent bandit relinquishes the woman, robs a bank, pays off the mortgage on the ranch, and returns in time to shoot the husband in order to save Jones's life. And then as the young Jones makes an attempt at thanks, Lopez sweeps the floor with his hat in a grand bow. "It is I who must thank you," the bandit says. "Here is your quiet home; you have given me the most peaceful day of my life."

Satire there is in plenty, chiefly aimed at border outlawry, but there are also keen thrusts at certain conventions and mock respect the law.

A Cowboy Romantic Comedy.

A three-act comedy by George Scarborough, entitled "Blue Bonnet," was well received at the Princess Theatre on the 28th inst. It is described as "a comedy of youthful romance," and provides Ernest Truex with a humorous rôle which he plays in a delightful manner. It is that of a Texas cowboy, but such a cowboy as never trod the boards since the "wild and woolly west" was first discovered by the theatre. He is a gallant youngster, who has never owned a gun in his life, and has solemnly promised not to drink or gamble any more until he is 21. The other principals are a young Irish "doughboy" from New York, whose Tenth-avenue slang is amusingly contrasted with the argot of Texas; and the recently orphaned heroine and mistress of a ranch who is only 16. Two land grabbers conspire to steal the ranch from its youthful owner, which puts the little cowboy on his mettle, and gives him an opportunity to prove himself a man. Helen Lowell contributes a clever characterisation of a crusty old maid.

"Call the Doctor."

Wonderful to relate, there is a play at the Empire Theatre that may be truthfully described as absolutely new and original. It was suggested by the following announcement "from the advertising columns of the immediate future":—

PRACTICAL AND ORIGINAL. — A Lady, making a specialty of adjusting domestic difficulties will visit your home, study your case, find what is wrong, and prescribe in strictest confidence. For particulars address Doctor of Domestic Difficulties, B. L., Dept. A.

Joan Deering is the "doctor." As she herself puts it, she comes as a guest, studies the situation, and then prescribes. Catherine Mowbray, who feels that her husband is fast losing his affection for her, calls in the "doctor" to put matters right, introducing her as an old school chum. Not only is Catherine a dowdy, but she has made the mistake of telling her husband how much she loves him several times a day. Naturally he has grown tired, and there is a suspicion that he has become interested in another lady. "Doctor" Deering, dispensing useful hints on dress and behaviour, transforms the dowdy wife to such an extent that her smart appearance and manner takes her husband's breath away and makes the married state seem much more attractive to him. Incidentally, there are laughable misunderstandings caused by the "doctor of domestic difficulties" being taken for a doctor of medicine. One of the guests cuts his hand, and at the sight of blood she immediately faints away. Another time, when a message comes over the wire that a neighbour's child has the mumps, and everyone waits expectantly for words of wisdom to fall from her lips, she has to think quickly. "Tell them," she says, "on no account to make the child laugh." "Call the Doctor," as the play is called, was produced by David Belasco at the Empire Theatre on the 31st ult., and it proved to be a brightly-written piece, with so many amusing sayings and situations that the audience laughed continuously. The author is Miss Jean Archibald, a newcomer, who has hit the mark the very first time. Janet Beecher's impersonation of the "doctor" is a very clever performance. Her sprightly talk and her perfect aplomb are simply delightful. Charlotte Walker is very good as the wife who changes from a grubworm to a butterfly. William Morris is capital as the flighty husband.

"The Greenwich Village Follies."

The 1920 edition of "The Greenwich Village Follies" has more than fulfilled expectations based on recollections of the excellent first edition of last year. The book and lyrics of this two-act revue were written by John Murray Anderson, Thomas J. Gray, and Arthur Swanstron. The music was composed by A. Baldwin Sloane. Credit for a very beautiful production is chiefly due to Mr. Anderson, who devised and staged the entire show. One of the best things in it is a striking Russian number, with fourteenth century costumes, in which the dancing of Ivan Bankoff and his partner, Mlle. Phebe, arouses great enthusiasm. Another popular number is the dancing of Margaret Severn in a series of masks, and the eccentric dancing of James Clemons also makes a hit. Clever vaudeville turns are contributed by Myers and Hanford, who extract music from a saw; Collins and Hart, acrobats of the invisible wire; and Savoy and Brennan, whose hilarious humour is somewhat broad. Quite a success is the new show at the Greenwich Village Theatre.

"Paddy the Next Best Thing."

Presented at the Shubert Theatre, this four-act comedy proved somewhat too conventional to please a critical first-night audience, and Eileen Huban as Paddy was disappointing in the lighter passages.

WOMEN IN THEATRICAL LIFE.

BEAUTY DOES NOT ALWAYS WIN.

By GERTRUDE ELLIOTT (Lady Forbes-Robertson).

Why have I a woman as general manager of my company, a woman as my assistant stage manager, a woman chauffeur, and a woman private secretary?

Because I have the utmost confidence in women—because I am convinced that members of my sex are quite as capable workers as men in, at any rate, certain spheres of employment, including these I have enumerated.

As you know, I was once a suffragette. At that time, along with many, many others, I employed all my efforts to persuade our men-folk to regard women, not as mere domestic machines, so to speak, but

(Photo, Claude Harris.
MISS GERTRUDE ELLIOTT.

as useful members of organized society, well able to undertake equal responsibilities with men in the affairs of every-day life. The war has shown the principles for which we agitators fought were sound, and that women can be as capable in industry as they are in home affairs.

Same Footing as Men.

The theatre is really the only place where women have been on the same footing as men for centuries. But even in this profession they have had to break through tradition, for, in Shakespeare's time, women were unknown on the stage. Female parts were played by men. Extraordinary! But I suppose it could be done now if, say, we got a number of university boys who look most like girls, and dress them-selves them! Still it must have been odd in Shakespeare's days for men to act and even speak women's parts. It is almost inconceivable!

It may be asked, does an actress get on in life, finally, so well as an actor? If she is at the top of the tree, I say "Yes." And I go so far as to say that acting has become more of a profession for women than for men; there are, I estimate, about ten times as many women on the stage as men. The supply of woman exceeds the demand. This has always had a controlling influence over wages.

It must also be the case in other trades where women predominate. All people, men and women, are paid salaries according to their ability. This would tend to stabilise industry, and, indeed, would strengthen the case of the women, who, either by hand or brain, are prepared to put every ounce of their energy into the work in which they have become associated. So that if women do the same amount of work as men, they must have the same pay.

Beauty versus Brains.

It has often been said that—I have read articles and interviews written on the subject—sheer ability takes second place to beauty on the stage. That is a foolish statement. Beauty, as a matter of fact, is a handicap sometimes. It may give you an opening to a stage career, but if the beautiful one cannot make good, well—she might as well have been born ugly!

As some one said years ago: "Beauty gets you in the front row of the chorus." And another producer once stated that, of two people wanting one part, all things being equal, he would rather choose the one who is delightful to look at in preference to the other who was not so charming; but if he wished his play to succeed, he would rather have the one who could act even if she was less beautiful than the one who couldn't. Of course, beauty will always score in the part where beauty alone is the chief necessity. When beauty and ability go hand in hand, so to speak, the possessor of both is always sure of a passport to success.

WHAT'S ON IN TOWN.

ALHAMBRA (Leicester - square). — "Johnny Jones," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 8064-5. Reg. 2822.

AMBASSADORS (Cambridge Circus, W.C.).—"The Grain of Mustard Seed," 8.45. Tues., Fri., 2.45. Gerr. 4360.

APOLLO (Shaftesbury - avenue). — "Cherry," 8.15. Wed., Sat., 2.30. Gerr. 3243.

COMEDY (Panton-street, S.W.). — "The Ruined Lady," 8.40. Thurs., Sat., 2.40. Gerr. 3724.

CRITERION (Coventry-st.). — "Lord Richard in the Pantry," 8.30 Tues., Sat., 2.30. Gerr. 3244.

DALY'S (Cranbourn-street, W.C.).—"A Southern Maid," 8. Tues., Sat., 2. Gerr. 202.

DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., Sat., 2.15. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"Brown Sugar," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-square).—"Irene," 8.15. Mon., Wed., Sat., 2.30. Gerr. 3537.

GAIETY (Strand, W.C.).—"The Shop Girl," 8. Wed., Sat., 2.15. Gerr. 2780

GARRICK (Charing Cross-road, W.C.)—"Her Dancing Man," 8.30. Wed., Sat., 2.30. Gerr. 9613.

GLOBE (Shaftesbury-avenue).—"French Leave," 8.30. Wed., Sat., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W.).—"Mary Rose," 8.30. Wed., Thurs., Sat., 2.30. Reg. 6030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen-street, W.C.).—"The Daisy," 8.15. Thurs., Sat., 2.30. Gerr. 4032.

LITTLE (John-street, Adelphi).—Grand Guignol, 8. Thurs., 2.30. Reg. 2401.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8. Tues., Sat., 2.30.

LYCEUM (Wellington-street, Strand).—"My Old Dutch," 7.45. Wed., Thurs., Sat., 2.30. Gerr. 7617.

LYRIC (Shaftesbury-avenue, W.).—"The Unknown," 8.30. Wed., Sat., 2.30. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Rex. 4486.

PALACE (Shaftesbury-avenue). — "The Whirligig," 8.15. Wed., Thurs., Sat., 2.15. Gerr. 6834.

PLAYHOUSE (Charing Cross-road, W.C.).—"Wedding Bells," 8.30. Thurs., Sat., 2.30. Gerr. 3970.

PRINCES (Shaftesbury-avenue).—"The Man Who Came Back," 8.30. Wed., Sat., 2.30. Gerr. 3400-1.

PRINCE OF WALES (Coventry-street, W.).—"The Blue Lagoon," 8.30. Thurs., Sat. 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury - avenue). — "Pair of Sixes," 8.30. Thurs., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-st., W.).—"The Romantic Young Lady," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 3955.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-av.). — "Oh! Julie," 8.15. Thurs., Sat., 2.30. Gerr. 6666.

ST. JAMES (King-st., S.W.). — "His Lady Friends," 8.30. Wed., Sat., 2.30. Gerr. 3903.

ST MARTIN'S (West-street, W.C. 2).—"The Skin Game," 8.30. Tues., Fri., Sat., 2.30. Gerr. 1243.

STRAND (Strand, W.C.).—"At the Villa Rose," 8. Sat., 2.30. Gerr. 3462-3.

VAUDEVILLE (Strand, W.C.). — "Just Fancy," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane).—"A Night Out," 8. Thurs., Sat., 2.15.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall, 8.15. Wed., Sat., 2.30. Gerr. 3028.

VARIETY THEATRES.

COLISEUM (Charing Cross). — Mme. Lillebli, Violet Vanbrugh, Arthur Prince, Le Bilbaiñta, W. H. Squire, Lily Fairney, and Auriol Jones, Two Bobs, &c., 2.30 and 7.45. Gerr. 7846.

HIPPODROME (Cranbourn - street). — "Jig-Saw," 2.30 and 8.30. Gerr. 633.

THEY SAY——

That Eva Moore is one of the pioneers of motoring in England.

* * *

That a few mornings ago Gerald Ames received a pamphlet asking whether he had a cinema face.

* * *

That Sarah Bernhardt is arranging a very busy programme for herself during the next few months.

* * *

That Robert Hichens considers there is too much "fake" about films.

* * *

That Prince Henry is a clever amateur actor.

* * *

That amateur performances will be on the increase this autumn.

* * *

That Dion Boucicault has discovered a wonderful cure in Normandy.

* * *

That Dennis Wyndham has been a miner and a cow-puncher.

* * *

That Arthur Wimperis's favourite topic of conversation is hunting.

* * *

That Odette Myrtil is enjoying the Pyrenees too much at present to think of returning to the stage.

* * *

That Charles Austin never feels blue—not even in a blue limelight.

* * *

That Fred Barclay looked as disappointed as anyone when he left the Oval last Wednesday after the rain had stopped play.

THE VARIETY WORLD.

Death of Frank Kavanagh—Model Dressing Rooms—Harry Day's Next Revue—Nobility and Vaudeville.

Death of Frank Kavanagh.

Our readers will learn with regret of the death of Frank Kavanagh, who passed away on the 14th inst., at a nursing home in Dublin, following an operation for appendicitis. It will be remembered that Frank had successfully launched a new act under the title of "Beaucaire and His Butler," which had settled down for a long run on the leading circuits, and it was only two weeks ago that he wrote to Australia for his wife to join him in this country. Although his brother, Stan Kavanagh, was wired to at Manchester in the afternoon, he was unable to reach Dublin until the following morning, when he was told by the doctors that Frank expressed the wish that his relations should not be sent for if he was not likely to recover.

Frank, who was only 33, was buried at Glasnevin Cemetery, Dublin, the mourners including Rolf Slater, M. E. Fitzgerald, Vickery Grey, Percy Richards, (brother-in-law), Hetty Kavanagh (sister-in-law), Mrs. Symes, and Stan. Kavanagh. With regard to the future of his act, Frank expressed the desire that Stan. should continue with it, and upon the arrival of the widow from Australia, he will conduct affairs on her behalf.

Pantomime at the Hippodrome.

Mr. R. H. Gillespie, managing director of Moss' Empires, Ltd., announces that a pantomime, "Aladdin," will be produced at the Hippodrome at Christmas. Arrangements have been concluded with Messrs. Wylie and Tate to provide the entertainment, which will be staged by Mr. Gus Sohlke. Mr. J. W. Tate will be responsible for the whole of the music. The pantomime is to conclude with a harlequinade on the original lines laid down by Grimaldi, and there will also be introduced a wonderful trap-door act, in which Mr. Lupino Lane will appear.

Model Dressing Rooms.

The beautifully re-decorated dressing-rooms at the Edmonton Empire have recently come in for much admiration, and the management are properly proud of the following letter from the assistant secretary of the Actors' Association:—"I have much pleasure in quoting herewith an extract from a letter received by us from a member of this Association: 'Edmonton Empire.—No theatre in the Kingdom has made greater efforts for the comfort of its artists than this. I have never seen more beautiful or more cosy dressing-rooms anywhere—not even in the West End, where they could easily with advantage take a lesson from Edmonton.' Permit me to congratulate you, and to express the hope that you will allow the Actors' Association to co-operate with you in any way possible in order to maintain this high standard of efficiency."

Variety and Printers' Pension.

One of the first functions H.R.H. the Prince of Wales will attend on returning from his Australian Tour, will be the Anniversary Dinner of the Printer's Pension Corporation, to assist its fund for helping some seven hundred children of printers killed in the war. Every effort is being made to raise a record sum this year, and Moss' Empires have placed at the disposal of the fund their various staffs and halls for the sale of "George Robey" poster stamps. Mr. R. H. Gillespie, Managing Director, of Moss' Empires, has arranged that a special "Stamp Week" be held, commencing on Monday last, throughout the whole of this tour.

"Jollities."

Mr. Harry Day, having just successfully started the new revue, "Jingles," and a new version of "Patches," will present at the Empire, Bristol, next Monday, a new revue, or musical farce, which he has named "Jollities." The story, or "script," is by H. Chance Newton, the lyrics are by E. Melvin and H. B. Hedley, and the music by J. A. Tunbridge.

As in the case of "Jingles" and "Patches," the producer is Charles Henry. The strong cast includes Jennie Robins, Olive Sparke, and Amy Brownson, Gerald Osborne, Sydney Russell, Fred Crook, the Naval Quartette and "Jimmy" Learmouth.

Nobility and Vaudeville.

In the mysterious Baroness "Olga," who has recently arrived in London, the variety stage is soon to have a recruit from the ranks of the unhappy Russian nobility ruined during the Revolution. Baroness "Olga," whose identity is, for diplomatic reasons, to remain hidden under that appellation, is the beautiful and talented holder, in her own right, of one of the oldest Russian titles. The widow of an eminent Russian statesman, her brilliant receptions were a feature of Petersburg society life until she had to fly from the Bolsheviks, her change in fortune deciding her to use her fine soprano voice (with which she had previously done much in the cause of charity) to earn her living in England. The baroness is a protégée of Miss Victoria Cross, the well-known authoress.

The Terriers.

At the meeting on Sunday last Ben Obo officiated as W.T., Jim Obo as V.T., Howard Ward as G.C., Will Cody as W.I., Dick Henderson as W.D., W. H. Atlas as Y.B., and Arthur Were as secretary.

A hearty welcome was extended to Charles Kasrac, Dick Henderson, and George Crowther upon their reappearance in the Kennel.

Mr. Bert Reid was initiated into the mysteries of the Order.

The election of officers for October will be held on Sunday.

Leaving the Hippodrome.

Mr. Albert de Courville has resigned his position as head of the production department of Moss' Empires, Ltd., and will thus sever his connection with the Hippodrome, where he produced his first revue ten years ago. His sole object in resigning is to leave himself free to produce on his own account. During his stay at the Hippodrome he has produced ten revues, with an average run of a year.

With regard to Mr. Courville's future plans, offers have been received from America and also from syndicates in London, but Mr. de Courville has decided that anything he undertakes now shall be entirely under his own management. The famous producer, who is yet in the thirties, was formerly a journalist.

A Novel Dance.

Mayne and Harper produced at the Pavilion, Liverpool, on Friday, Sept. 17, an entirely new and original dance entitled "The Draught Waltz." For this they use a huge draught-board, with draughts to correspond. The dance itself consists of intermingling the steps of the waltz with moves of the game. They have an excellent melody for this, entitled "The Louise Valse," composed by Miss Louie Hyam.

Mrs. Johnny Clegg's Illness.

Friends of Ladd and Clegg will be pleased to hear that Miss Billie Clegg, wife of Johnny Clegg, is progressing favourably after her serious operation last week. She will be pleased to hear from friends, and wishes, through our columns, to thank those who have already written kind letters. Address, Ward 3B, Women's Hospital, Sparkhill, Birmingham.

For South Africa.

The following artists sailed from Southampton on Friday last, per the R.M.S. Edinburgh Castle, to fulfil engagements with the African Theatres Trust, Ltd., booked by the I.V.T.A., Ltd.:—Billy Rogers, Rell and Butt.

Joe Shoebridge.

Joe Shoebridge, who has been taking a brief holiday in Devonshire, had a narrow escape when out mackerel fishing one afternoon last week. Joe was in a boat with two young companions, and they got too far out, when a heavy sea came on, it being only the skilful handling of the boat that saved Joe and his young friends from being drowned.

Betty Bruce in Town.

That versatile entertainer, Betty Bruce, is making her first appearance in town this week at Walham Green since her season in South Africa, where she made an even bigger success than she did on her visit in 1916. Betty has secured some excellent numbers which will be new to London.

Doris Ashton.

At Collins's this week, that charming young vocalist, Doris Ashton, concludes her present season in town, and next week commences a provincial tour at Chatham, returning to town on Dec. 6, at the Holborn Empire. In four weeks' time, Miss Ashton is due to appear in Manchester for the Stoll circuit, which will make her sixth appearance in that city within 18 months, abundant proof that she has become a big favourite in Cottonopolis. We are glad to hear that Miss Ashton has almost completely recovered from the effects of her recent bathing accident at Birchington. Last Friday afternoon she journeyed to Brighton to appear at the special matinée for the Lifeboat Institution.

Ina Hill.

The popular prima donna, Miss Ina Hill, who is at present appearing on the L.T.V. circuit, and is at the Shoreditch Olympia this week, made her first appearance on the variety stage about seven years ago, at the London Coliseum, and scored such a phenomenal success that she was retained at that house for one month. At present Miss Hill is featuring "Awake" and "Love Sends a Little Gift of Roses," which resulted in a most enthusiastic reception at Willesden last week, her first appearance at that house.

Saving the Situation.

At the Golders Green Hippodrome last week Miss Beatrice Gomez, who was appearing in "Afgar," saved what might have been an awkward situation on the Friday evening. Miss Doree Thorne, the leading lady, was suddenly taken ill whilst singing the number, "Live for Love," and after the first verse collapsed in the wings. Without a moment's hesitation Miss Gomez walked on the stage and continued the song, and at the conclusion was heartily congratulated, the chorus presenting her with a handsome box of chocolates; Miss Thorne later presenting her with a lovely bouquet. Miss Gomez is understudying the parts of Zadie and Isilda. "Afgar" is at Wimbledon this week.

Marjorie Stevens.

Miss Marjorie Stevens, the brilliant young English dancer, after her success in Mr. A. de Courville's revue, "Pif-Paf," at the Theatre Marigny, Paris, resumes as principal dancer in "The New Whirligig," at the Palace, London.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild tender their thanks to Arthur Bourchier, Esq., for his donation of one guinea. Through the courtesy of Sir Oswald Stoll, the Music Hall Ladies' Guild took up a collection at the Hackney Empire, as a result of which the fund has been augmented by the sum of £11 15s. 11d. The Committee desire to thank Mr. Macleod and Mr. Watchorn for their kind assistance. Mrs. Synge-Hutchinson is also thanked for her parcel of clothing. Although the Guild spends hundreds of pounds in clothing, they find it impossible to meet the demand for out-of-door clothes which are required by the poorer members of the variety profession and their children. They earnestly appeal for second-hand costumes, dresses, coats, etc., to be sent to 18, Charing Cross-road, W.C. 2.

A Unique Water Act.

Miss Zetta Hills, the 18-year-old cross-Channel cyclist, will ride her new water-cycle on the Thames on Saturday, starting from Richmond at 3 p.m., and hoping to reach the Temple about 5 p.m. The actual machine used in Miss Zetta's cross-Channel ride will be on view, and will be ridden by her, part of the way. Mr. Edwin Greenfeld, of The London Booking Office, Business Manager and sole agent for Miss Hills, announces that his offices are inundated with inquiries regarding the exhibition. He wishes it to be known that, while a crowd of about 30,000 persons is expected to witness the ride, he cannot hold himself responsible for allotting positions to view. A Press launch will be in attendance, and the general public can obtain an excellent view from either embankments.

Miss Zetta, who is a champion swimmer, diver, roller skater, and all-round athlete, will, we hear, shortly make her début on the variety stage in a unique under-water act.

Dusty Rhodes.

The singing comedian, Dusty Rhodes, has just secured, and will shortly produce, a capital new number, entitled "The Charabanc 'Shofer," by Harry Carlton and Frank W. Carter.

Herbert Lee.

At the Hammersmith Palace last week Herbert Lee had a most successful time, singing three capital numbers, which were heartily enjoyed. Herbert, who is a nephew of Whit Cunliffe, is always immaculately tailored, has a very bright and breezy manner, and is a light comedian who should soon become an established favourite.

Jean Andrews.

Last week at the Bedford Palace, Jean Andrews, the popular soprano, did exceedingly well with her two numbers, and her delightful rendition of "Wyoming Lullaby" gained for her a most gratifying reception. At the end of October, Miss Andrews will make her reappearance at the Victoria Palace, and in the meantime she will introduce some new numbers, including "Night of a Thousand Delights," by A. Stroud and A. Lawrence, also "If I Could Only Choose My Dreams," by Lilian Ray and A. Stroud, both of which are published by Darewski.

The Real McKays.

Those popular Scottish comedy artists, the Real McKays, have returned to town, and did excellently at the Bedford last week with their latest success. They are appearing at Walham Green this week, and play Stratford next week, remaining in town until the end of the year.

"Artie" Coming to Town.

We hear excellent reports of the new production which "Artie" will shortly introduce to London audiences. "Artie" is reputed to be one of the finest jazz drummers, and the title of his act is "East Drumming West." The show will be finely staged.

Willie James and Doran Sisters.

The musical comedy trio, Willie James and Doran Sisters, made their reappearance in town at East Ham last week with their pleasing singing and dancing act. The girls wear some very effective gowns, and the show is well presented, and accorded very gratifying receptions. It is at the South London this week.

Fields and Doreen.

At the Empire, Preston, Fields and Doreen, the successful dancing act, opens on the Moss tour, and are due to appear in London in November. We hear they have received several offers for the Continent and also South Africa, and are at the moment considering some tempting offers for revue.

Ernie Redfern.

Last week, at the Palace, Chelsea, Ernie Redfern, the versatile comedian, did very well with his number, "It's a Long Way from the Colonies," and his popular cinema song. He hear that Ernie has a few immediate vacancies owing to setting back a South African tour.

The Lesters.

Following their recent trip to U.S.A., the Lesters are back again, and played at the Palace, Salford, last week, being accorded a hearty welcome. They are coming to London on the Oct. 18, when they are due at the Metropolitan with their latest novelty.

A Robey Conundrum.

"If a chicken and a half take a day and a half to lay an egg and a half, how long will it take a cock-eyed kipper to swim through a barrel of treacle made of sugar at 1s. 2½d. a pound?" is Robey's latest conundrum in "Johnny Jones" at the Alhambra. The answer: "Half the cube root of 2s. 4½d."

V.A.B.F. & I.

The Variety Artists' Benevolent Fund and Institution have received £32 2s. 6d. from the Arts Club, Manchester, being half the amount subscribed by the members of that club who attended the concerts during the last season, and for which the Committee desire to express their grateful thanks.

"Beauty" in Town.

At the Chelsea Palace "Beauty," the handsome performing horse, who appears to understand every word addressed to him, is making his reappearance in town, following a most successful provincial tour.

Electricity Marvels at the Palladium.

The electrical installation at the London Palladium gives one an insight into the remarkable developments of electricity. The switchboard controlling the stage lights (and there are over 3,000 metal filament lamps) is over 20ft. long, and close to the board there is an elaborate system of "dimmers" for gradually turning up or down every lamp or combination of lamps. The system of controls and signals to enable the stage manager to direct the working of the stage and scenery is electrical and hydraulic, and the ventilation, the large water supply needed, the vacuum-cleaners, and a large proportion of the heating are all electrically operated.

The Girl at the Piano.

Miss Leslie Elliott, the clever and popular girl at the piano, who is at present on the L.T.V. circuit, was called up when the war was on, the military authorities being positive that Leslie Elliott could only be a man. She is the daughter of the famous singer, Miss Lucy Clarke. Mr. Fred E. Westherly, the well-known song-writer, who was present at her christening, and had written many songs for her mother, has since collaborated with Leslie in "Trawlers Ahoy," "I Wish that I were There," "A Woman's Love," and "Anyone." When only six months old, Miss Elliott had her portrait painted by Alma Tadema and hung at the Royal Academy, and at the age of 14 she won a scholarship at Cincinnati Conservatoire for an original composition, and songs composed by her "before she had her hair up" were sung at the Chappell Ballad Concerts.

Noni at Harrogate.

Noni, the Anglo-French musical clown, on his first appearance at Harrogate last week, made a great success, and on Mr. Gus Bauer's arrival there on Tuesday morning another date was fixed up for next August, so delighted was Mr. Wiltshire with Noni's act and the manner of its reception. Noni will be back in London in two weeks.

Barton and Ashley in Town.

At the Palace, Chelsea, this week, the popular comedy duo, Barton and Ashley, are making their reappearance in London. They will remain in town for eight weeks, and during that time will produce their new sketch, "Back to Earth," which is expected to be a winner.

John Luxton's Busy Week.

Last week at the Empire, Ardwick, John Luxton met with the heartiest of receptions, and in addition to playing at the Ardwick he was called upon to deputise at the Hippodrome, doing 26 shows during the week. John Luxton is playing at Golders Green this week.

Nixon Grey.

The popular comedian, Nixon Grey, who has been "topping" and doing so well in the provinces for the past two months, returns to town on Nov. 1, when he reappears at Hackney and Shepherd's Bush with a budget of new songs and material.

Sisters Reeve.

The popular pair of vocalists, the Sisters Reeve, were in fine form at East Ham last week. We hear that they shortly conclude their London season, and after a brief provincial tour will return to the L.T.V. halls. Mabel and Hester have been engaged to play their original parts in "Jack and Jill," which opens at Southend at Christmas, and after the run of the panto. they are going into a new revue.

Signor Bettina Capelli.

The famous Italian tenor, Signor Bettina Capelli, who recently made his début at the Empire, Belfast, and the following week appeared at Dublin, proved such a great success that he was retained for a second week at Dublin, and this week returns to Belfast, after two weeks' absence. Arthur Figgis, who is representing this act, is at present negotiating for his appearance in town at an early date.

Happy Returns.

Mr. W. S. Pearce, the popular director of the Palace, Bath, was the recipient of hearty good wishes from many friends on the anniversary of his birthday on Sunday.

Miss Hilda King.

Miss Hilda King has just finished a successful tour with Wylie and Tate as principal dancer in the "Whirl of To-day" revue, and we hear that this clever little lady has been booked to play a part in a big London pantomime.

Patti Loftus.

We hear that Patti Loftus, the charming young vocalist and dancer, who is this week appearing at the Palace, Lincoln, has been engaged by Miss Florrie Forde as principal girl in "Robinson Crusoe," which opens on the Moss Tour Christmas week at Finsbury Park, with New Cross and Stratford to follow. Miss Forde, who is running two pantos., will appear in this production.

Ethel Leslie Indisposed.

Miss Ethel Leslie, who was obliged to give up her engagements a few weeks ago owing to indisposition, is, we are glad to hear, now making good progress towards recovery, and hopes to resume at Rochdale on Monday week. Miss Leslie desires to thank her numerous friends for letters received, which she hopes to acknowledge shortly.

Marie Kendall.

That popular comedienne, Marie Kendall, who recently returned from a successful trip to America, is in tip-top form just at present, and is one of the fortunate few who are able to secure really good material. At Collins's, on Monday, she introduced a capital new song, entitled "Oh, Willie!" which promises to be one of her most successful numbers.

MASONIC WEEK AT THE EDMONTON EMPIRE.

There was considerably more than an element of novelty about the programme which the popular Mr. Harry Bawn presented at the Empire, Edmonton, last week. All the male artists were Past Masters of the Chelsea or Proscenium Lodges of Freemasons, and the lady artists were either the wives or daughters of prominent members of the craft. Mr. Hal Chapter, the popular comedian, gave a bright number, "It's Got to be Done To-night," followed by Mr. Frank Hardie and Co. in a well-written episode, "Betrayed," which is capitally played by Miss Victoria Carlton, Mr. Frank Hardie, and Miss Marjorie Clifton. Next came Miss Peggy Fame, the farm girl, with her bright little ditties and yarns; and then May Erne and Erne Chester, the popular duo, who are working a new number, with the cryptic title of "Cer-r-r-ebo" (not to mention the tom-tom accompaniment). Very popular were Walton and Lester, those capital burlesque artists; the Atlas-Vulcana Troupe, with their feats of strength; Miss Nora Roberts, a bright comedienne; Mr. Albert Felino, with his excellent mimicry of animals; and Mr. Albert le Fre, the well-known comedian and dancer.

An unofficial Lodge of Instruction was held on Thursday, at which the following were the chief officials:—W. M., W. Brother Albert le Fre; I.P.M., W. Bro. C. J. Doughty; S.W., W. Bro. Ernest Lester; J.W., W. Bro Walter Walton; S.D., W. Bro. W. H. Roberts (Atlas); J.D., W. Bro. Albert Felino; I.G., W. Bro. Frank Hardie; Secretary, W. Bro. Hal Chapter; D.C., W. Bro. Harry Bawn; Initiate, Bro. Percy le Fre.

Mr. Bawn afterwards received an illuminated address from the male members of the company, expressing wishes of brotherly love and esteem.

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MY MUSIC HALL TOUR.

ALL THE WINNERS AT THE PALLADIUM—LANCASHIRE v. ALABAMA—CLEVER CICELY COURTNEIDGE.

I wish I had a few shares in the Capital Syndicate, Ltd. Perched in Box A at the Palladium last week, I had an excellent opportunity of counting the hundreds of people, at so much per head, who filled the auditorium. But the number beat me, even though it was a Monday night. When I got up into the giddy millions, I gave it up.

At the Palladium.

Then I turned to my programme, and the explanation of that crowded house was plain to see. It was so plain, in fact, that for a moment I was almost glad I had *not* got any shares in the Capital Syndicate, Ltd., for before any profit would have oozed my way, the following costly stars would have had to be paid for—Jack Pleasants, Gabrielle Ray, Hilda Glyder, Harry Weldon, Ernie Lotinga, Jay Laurier, De Alma, and more besides. It was a big bill—and meant paying a big bill, too.

Harry Weldon and Jay Laurier were two of the greatest hits of the evening. Harry gave us nothing new apart from embellishments. In his boxing sketch, he drew a big laugh by his reference to Mr. Cochran, vowing that he had never broken any contracts and never would. Another fresh touch was the "gent from the audience" who came on to the stage as a member of the Boxers' Union, all fitted out for the fray. If I remember rightly, he used to belong to no Union at all, and has only recently blossomed out into boxing attire.

Jay Laurier, on the other hand, sang a new song in addition to our old friend, "Emmalina," dealing with the distinctions won by various members of the singer's family. Item, uncle had secured the D.S.O. for having a Dirty Shirt On. A good song, but I confess I still love "Emmalina" best. And so, I imagine, does Jay himself, for all that he describes her as a "mucky little miss."

I am glad to note that our comedians seem to be getting a real move on in regard to fresh stuff. Jack Pleasants, whose white buttonhole is growing larger and larger, led off with an old favourite, and followed with a capital new song entitled "Everything in Lancashire is Right Up to Mark." It compares Lancashire with Alabama, to the glorification of the former and the detriment of the latter. Supporters of home industries will appreciate this song, but I fear Alabama will not easily be got rid of.

Why do we love it so? What is the attraction that lures our singing thoughts to the West? I think it must be because it is so far away. The coons and the peaches, and the "choo-choos" possess all the glamour of distance, and what we know not we are apt to cherish. I have no doubt that, if you and I took a boat to America to-morrow, we should find the peaches packed, the coons unlovely, and the "choo-choos" very stuffy to travel in.

Hilda Glyder, in her popular and cleverly rendered songs, does not travel out of her own country. Peaches and coons have no attraction for her. She is interested rather in taxi-cabs and modern ball-rooms. If Hilda meets all the specimens of humanity she sings about in real life, she must have a thrilling time. But she is well equipped, for it is clear that she is never surprised. Gabrielle Ray, on the other hand, appears in more simple guise. She is sweet innocence surrounded by cherubs, dancing her way through life on imaginative toes. The grim realities of life are twisted into fantastic form, where she smiles and dreams and makes merry.

Gabrielle Ray is supported by Leslie Barker, a delightful young man whom I have praised before. He is a charming and graceful dancer, and his coon song (yes—we got back again to Alabama) was one of the best things on the programme. I am glad to note that Gabrielle Ray appreciates his value, and sees that his name appears in respectable large type.

De Alma gave a good performance on his banjo (I think it would be even better if he played a little faster), Johnson Clark's ventriloquism was first-class, and a couple of thrills were provided by La Maze Trio, the originators of the high table fall, and Togan and Geneva. Togan does the cleverest "wire stunt" on the halls—namely, a somersault.

The programme ended with the sketch called "Wanted, a Wife," in which Ernie Lotinga dressed up in various costumes and all sorts of confusing things happened. The sketch went well.

At the Victoria Palace.

Big attractions at the Victoria Palace, into which I popped on my way to the Palladium, were Cicely Courtneidge and Coram. Cicely is a very neat and clever little person. Her song, "I Can't Find a Home, Sweet Home," is good, and works in some legitimate digs at those people (whoever they are) who are responsible for the housing muddle. Her last song was the best—"I'm a Hunter." Cicely would do well as a male impersonator, pure and simple, but it would be a pity to lose her other side.

Coram always places me in a bit of a difficulty. He is always so good, and there is always so little to say about him. There isn't a dull line or a dull joke or a dull moment in his entertainment.

The Flemings always interest me. Grim and white, they perform their alabaster athletics tensely and smilelessly. While preparing for their statuesque poses, they have the appearance of men about to go to the slaughter, yet fearing not. I have never seen them smile, but I have a strong suspicion that, behind their masks, they have quite as keen a sense of humour as I have, and crack jokes over supper. Whether or not, they have mighty muscles, and I would not care to make them angry.

I have a question to put to Messrs. Melford and Dodd—and to others whom it may concern. Do they believe all they sing about women? As a student of human nature, I am worried, because the music halls have taught me to revere mothers, and I cannot understand how these mothers could have evolved out of the doubtful specimens of womanhood who are so often offered as examples of their sex. "If you want to make a hit with the ladies, tell them they're beautiful and tell them lots of lies," sing Melford and Dodd. With my hand on my heart, I protest. *Some* ladies, perhaps. But not ladies in general. These statements require qualification. Rosa Beryl had just sung "It's Nice To Have Someone To Love," and I feel sure that when it came to the point, neither Melford nor Dodd would have told her the lies they advocated. So why try and mislead us poor innocents in the auditorium?

Ted Charter's turn had nothing to do with love. He gave his amusing lecture on Khakiology, out of which he ought to make a small fortune if he sold it in book form for amateur entertainers. Finally, a good mark to Borneo Gardiner for his new song, "A Sign for Everybody," and to Prince Albert, for having inspired it.

EXTRA TURN.

Dollie and Billie.

Those clever juvenile entertainers, Dollie and Billie, who have been secured by the leading circuits following their success in the provinces, return to town on Oct. 18 next, when they will make their first appearance at the London Coliseum.

Molly Butler's New Act.

When that clever dialect comedienne, Molly Butler, returns to town in three weeks' time, she will present an entirely new act, which includes a capital number written specially for her by J. P. Long. This week Molly is appearing at Birkenhead, with Southport and Salford to follow.

Kate Carney.

At Willesden last week Kate Carney was in her best form, and we doubt if the management has ever had to deal with a larger crowd than that which assembled for the second performance on the Friday evening for her popular weekly competition.

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THE LONDON MUSIC HALLS.

THE COLISEUM.

Mme. Lillebill, the Norwegian dancer, remains here this week. So does La Bilbainita, the Spanish dancer; and so, too, do Arthur Prince (complete, thanks to the mules, with "Jim"), and Miss Violet Vanbrugh, with Keble Howard, in that human—and so humorous—little duologue of his, "The Test Kiss." Wherefore the Coliseum maintains itself—if it doesn't do more even than that—by adding to its programme those very especial favourites, Bob Adams and Bob Alden, whose discourse could not have been more attentively listened to, on Monday afternoon, had their surnames been Smillie and Horne, and they been operating elsewhere.

The Two Bobs are singing songs that have made them the merry favourites they are, such as "In Our Village," "Pennsylvain-ah," and "Casey Jones," and telling funny stories as irresistibly as ever.

W. H. Squire is another newcomer of note. With Lily Fairney, who is loudly applauded for "Robin Adair" and other songs, and Auriol Jones playing on the piano the Last Movement of Mendelssohn's Concerto with unusual distinction, our greatest 'cellist is recalled many times, just as at the Coliseum he was before, and always will be.

The remainder of the programme is in the hands of Harry Moore, a remarkably expert paper-tearer; Bert Hughes and Co., presenting a clever "comedy-sport" act; and the Reynolds and Donegan Company, whose "Ballet on Wheels" is sensational, daring, and extremely well staged.

THE PALLADIUM.

There is the usual attractive programme at the Palladium this week. The O'Gorman Brothers, with their cheery quips and ditties, early set the ball of merriment rolling, and finish their turn with an ever-welcome exhibition of simultaneous dancing, in which art they have few, if any, equals. Miss Daisy Dormer's song, "On Our Model Farm," is a veritable pastorale. Hens cackle and ducks quack (in the orchestra), and both in this and her subsequent Italian fortune-telling number, with a cage full of live love-birds, Miss Dormer introduces a welcome note of originality. Tegan and Geneva do many wonderfully clever things on the tight wire, executing a back somersault, and the act is very heartily acclaimed.

Little Tich has rarely given us anything funnier than his character-study of the pedagogue, boasting the significant name of "Doctor Cane-em." His side-lights on the pleasures and pains of inculcating knowledge into the craniums of the scions of noble houses and the offsprings of "profiteers and other vermin," creating much merriment. The subsequent spectacle of Little Tich as a coy young debutanté struggling with her train, also evokes the heartiest laughter. Reception enormous. Those cheery and clever young ladies, Beatie and Babs, are presenting sundry new frivolous fragments—bright little cameos, agreeably interlarded with song and dance. A rich musical treat was Max Darewski's fine rendering of the Grieg Piano Concerto. All praise, too, for Mr. Horace Sheldon and his orchestra, who contributed their share to this great success. Miss Maidie Scott, who gave two of her popular numbers, "If the Wind Had Only Blown the Other Way" and "We All Came Out on Strike," scored her customary success.

Mr. Jack Pleasants would not be himself if he did not sing one song about a bashful lover, and he also gave a rattling good chorus number, entitled "Everything in Lancashire is Up t' Mark," which is the Lancastrian's method of saying "Everything is Peaches Down in Lanca." The Original Heraldos, a sextette of Danish acrobats, including one of the fair sex, gave a thrilling finish to a programme, in which we must not forget to add that Mr. Bert Terrell (vice Mr. Wilson Hallett), and the Misses Black and White, also figured with conspicuous success.

WOOD GREEN EMPIRE.

Miss Clarice Mayne and "That" head the bill here this week. Their delightful act, known and admired by all variety habitués, never went better than on Monday evening, an enthusiastic recall rewarding the popular pair on the fall of the curtain. Miss May Henderson, in her popular "dusky coon" business, also had the heartiest of receptions; and Jack Win and Norah Windle give their amusing and clever comedy act, to which we alluded in our notice of the Shepherd's Bush house last week.

Elsie and Francini Olloms meet with much success in their hurricane musical act, the culminating episode being when Elsie, quite a young girl, takes charge of the orchestra, which she conducts with such skill and judgment as to secure an ovation. The Barts Trio give an agile and graceful dancing act, a dance of an Apache order, in which the lady executes the business usually associated with the male performer, being a prominent feature. Willie Robbins, in smart songs and amusing asides, "gets over," and earns well-deserved applause; and Vine and Russell, accompanied by a graceful young lady, named Dot Rene, give a very pleasing act, both matter and execution being of the best. Fred and May, in a delightful musical act, complete an excellent bill.

TOTTENHAM PALACE.

A prominent place in this week's programme at the Tottenham Palace is occupied with the Ten Loonies, the popular musical comedians, whose turn is correctly described as "a riot of laughter." What makes the performance of this so attractive, no doubt, is the fact that the "Come inside" pulses to "Looney Villa" are interspersed with a number of really clever instrumental performances.

Decided attractions are the merry jests and the melodies provided by Arthur and Lawrence, the Two Arnatos, who have learnt to exercise the art of combining merriment and music to the very best advantage. In addition to being excellent comedians, they are expert instrumentalists.

Allan Stuart is another artist who scores with song, story and dance, his Scotch songs being greatly enjoyed. Billie Val and Partner, the Spanish Senorita and her Gentleman Swell, have a cordial reception. They present what may be best described as a succession of snacks of popular compositions, which form, collectively, quite a pleasing turn. The programme includes, among other excellent turns, Cullen and Carthy, the successful comedians and dancers, with their Wee Assistant; the Manifords, balancers on the forehead; Hart, contralto eccentrique, and O'Brian, Canadian Johnny; and Mollie Drew, comedienne, who contributes some very acceptable songs.

THE LONDON.

Bob Sumnerville opens the excellent programme here with some good dancing and singing. Keen and Waller are acrobats of a novel kind, their make-up being a capital comedy aid. Stone and Bradley present a comedy musical act, entitled "Revue for Two," which includes three songs in an original vein and much clever dialogue, which caused hearty laughter. Mark Stone being a resourceful comedian with a powerful singing voice. The act of Haley's Juveniles, with their excellent singing, movements, and stage effects is worthy of much praise, and is very popular. The Kitchen Comedy Four, including Bella Moody, present an act of musical harmony and humour which is hard to beat. Their voices are good, the interspersed patter is witty, and the stage effects worthy of note.

Another new idea is Jack Coram's "Bandmaster's Dilemma," in which he proves himself a capable performer on a number of brass instruments. His musical selections met with much approval. Olive Dene, a clever character comedienne, and the Ringle Bros., in a comedy juggling act, conclude.

CHELSEA PALACE.

Those popular entertainers, Barton and Ashley, scored a big hit on Monday evening at the Chelsea Palace, their sketch, "Money Talks," evoking peals of laughter from the large audience. Reg. Wentworth, with his immaculate style and character studies, gained much applause. Congratulations to Mr. J. B. Cuthbert. In presenting "Beauty" he scored an immense hit, the beautiful steed doing some remarkably clever tricks. Ted Cowan, the popular comedian, with his two jolly ditties, "I Know Where the Flies Go" and the taking "I Jumped on a 'Bus," created much hilarity. Bridson, the clever musician-ventriloquist, and "George," his doll with the phenomenal voice, were engaging and bright features of the programme. The Brothers Obo were amusing in some crocs-talk, ditties, and dances, while The Violas gave a remarkable exhibition of mental telepathy. The Lawrence-Wright Ensemble (Doris Cloud, Gertrude Kaye, F. Rowland-Tims, and Darrell Richards) was, as usual, a rare musical treat. Mlle. Laura Novea, a Continental prima donna, delighted with her songs.

GOLDERS GREEN HIPPODROME.

There is a first-class variety programme at the Golders Green Hippodrome this week. An extraordinary performance of eccentric dancing is given by the Five Bombays. Dancing first together like one man, they follow this up by some clever clog-dancing, culminating in a solo turn which, for rapidity and skill, has rarely been equalled in London. The final item on Monday was a mock-wedding, at the close of which the "clergyman" danced away with the rest. John Luxton, the singing vagabond, was encored again and again. Added to an attractive and humorous personality he has a fine voice, good diction, and considerable dramatic power. The popular "In an Old-Fashioned Town" brought the house down, and he was also successful in the new song, "All the Same." The Mongadors made a great hit with their comedy juggling, displaying amazing skill with clubs and plates, while the clown of the party was not only equal to receiving ammunition from his partners as fast as they could send it, but returned it with interest.

Claude Gardiner is an accession to the ranks of comedians. He was excellent in "You Can't Upset a Sailor" and "I'm the Fellow that Nobody Wants," and as an amateur bookmaker was very funny in some cleverly written dialogue with an accomplice in mufti who abused him from the front of the house.

Other good turns were Jubb and Jerome, a vivacious pair of singers with drum and baton; Ashworth and Lyttel, with songs and piano; Nicol and Randolph, who could do anything and everything on bicycles of all sorts and were funny into the bargain; and Violet Grey, comedienne.

At the top of the bill was Miss Mary Mayfren in her famous sketch, "Tornado," As a New York "crook" she was convincing and dominating throughout, everything in turn, from determined criminal, fighter and strategist to tender-hearted woman and lover. Mr. Harry Newman was a police-lieutenant to the life, and Fred Hughes, as her fellow-cracksman, was excellent.

POPLAR HIPPODROME.

There is the usual strong and well-varied programme here this week, and excellent business is the result. Topping the bill is the popular "chocolate-coloured coon," Mr. G. H. Elliott. He has a couple of numbers which suit him admirably, particularly "Ohio," which met with hearty approval. Another turn which is arousing great enthusiasm is that of Herbert Lee. The audience were not contented until he had given three items, his song, "U.S.A. Has Gone D. R. Y.," being especially popular.

Fyne and Hurley, the burlesque comedians, made a great hit with their witty cross-talk and later created merriment in their original sketch. Jay Whidden is very entertaining, and scored with his violin playing and also with his songs at the piano. A hearty welcome was extended to Molly Wells, the chic comedienne, who is assisted at the piano by the author-composer, Frank Mayban. They are both first-class artists and gave three fine numbers. The Poppescu gave a marvellous exhibition of agility and strength on their seven horizontal bars, as also did Den and Mark, the comedy acrobats. Both turns thoroughly deserved the hearty applause accorded them. Anna Hana was out of the bill on Monday, but an excellent deputy was forthcoming in Florrie Desmond, a clever little lady, whose three songs were heartily acclaimed.

Last, but not least, came the screaming farce, "Josser, K.C.," presented by Ernie Lotinga, with able support from his clever company, including Adolph Luck, Miss Kathleen Barbor, Fred Gretton, and Miss Ria Costa. From beginning to end this sketch kept the audience continually on the laugh.

THE SOUTH LONDON.

At this popular music-hall, so admirably controlled by Mr. W. Hill, there is the usual excellent programme this week. Tom Payne, assisted by his charming partner, Miss Vera Hilliard, in their skit, "Snowballs," give a very popular act. They dance, sing, and indulge in whimsical patter, and when the curtain falls the delighted audience is insistent for more. Mr. Finlay Dunn seems to grow more and more humorous, and his sly digs at his own corpulency produce many a chuckle. His work at the piano is as clever as ever, while his burlesque of the amateur reciter is a thing of joy. He winds up with a screamingly funny dance, and very hearty is the applause.

Another delightful turn is that of Willie James and Doran Sisters. Their Eastern song is a fine bit of work, and to see the two girls box makes one feel glad that you are not in their bad books. Very refined and well dressed are The Crystals, and they get well over by their rendering of "Virginia Lee," and one of the sisters sings in delightful style "Love Sends a Gift of Roses." Dan Rolyat has two new numbers, both very funny. The best is, perhaps, "Having a Game With Me," although his detective song is very well received. Fred Mann causes plenty of laughter in his cinema song, and also in the one in which he relates why he cannot sleep at night. Queenie Doll gets hearty applause for her good work, and a first-rate programme is completed by the popular Sutcliffe Family.

VARIETIES AT BALHAM.

The policy pursued by the management of the Balham Hippodrome of presenting each week one or two variety "turns" in addition to a full programme of high-class pictures is bringing good results, the theatre being extensively patronised. Tubby Stevens left the audience this past week not long in doubt as to his claim to be a laughter-provoking singer and a no less competent dancer of the eccentric variety, and his whimsicalities gained him a warm reception. Another item was a "crystal pyramid" act of an unusual type by Victoria and Ramoo, the lady performing several difficult equilibristic feats on pyramids of decanters containing water the while she juggles capably with a variety of articles, the culmination being reached when she stands on a decanter poised on the apex of one of the spikes of an eight-pointed revolving star, the while performing the spinning dish act.

BOURNEMOUTH WINTER GARDENS.

AUTUMN SEASON.

The prospectus, just issued, of the autumn season at the Winter Gardens, Bournemouth, contains particulars of a number of interesting musical events, beginning on October 4th, with the first of a series of lecture-concerts on "Musical Appreciation," which will be given in this form for the first time in this country. The great utility of these lectures is indicated by the fact that every point will be illustrated by the soloists and ensemble of the orchestra. The aim of Mr. Dan. Godfrey, the Director of Music and General Manager, is to make a special effort to encourage the love of good music, and this course of lectures is designed to deal in particular with orchestral music in regard to its form, history and preparation, with a view to improving the musical understanding of listeners, especially at the symphony concerts. The first of these is fixed for Thursday, October 7. Amongst the distinguished artists engaged to appear at these concerts during the season are: Dame Nellie Melba, Dame Clara Butt, Margaret Cooper, Jean Sterling-Mackinlay, Donalda and Mischa Leon, Mark Hambourg, Guilhermina Suggia, Bransby Williams, Gervase Elwes and The Philharmonic Quartette, Carmen Hill, and the London Trio.

The Corporation have wisely decided to maintain the Municipal Orchestra at its present strength (40 performers) with the addition of a harp, and to increase it as hitherto for the Symphony Concerts.

THE REMEDY.

"Still in Grub Street," writing to "The Era" of Sept. 8, complained of "Unbusiness-like Methods" of theatrical performers.

Yes! Yes! Very true! Certain folks—not a few!
Are careless of 'scripts that they didn't solicit!
But may one just venture to hint, sir, to you,
That you's not have incurred that annoying deficit—
One and Six! (You were thereby unbusiness-like, too!)
If before you'd sent anything forward, sir, you
Had requested and got back a brief invitation,
When "the costs in the case" would have changed their location!

D. H. S.

CORONATION HALL, SURBITON.

During last week Miss Gladys Godwin, a delightful contralto, was very successful in several pleasing numbers, and received well-earned applause.

"The New Barmaid" Outing.

Messrs. Wagner, Skardon and Stanley's company enjoyed a beautiful day's outing on Thursday last at Arley-on-Severn. The entire company proceeded from Kidderminster in the early morning. Cricket, sack races, tug-of-war, and three-legged races were indulged in, and were thoroughly enjoyed by all, including the ladies. An excellent tea was provided at the Harbour Inn, and the return journey, by motor-bus and the cars of Mr. Ernest Tilney and Mr. Harold Wagner, concluded a glorious day.

Dymond Stuckey's topical piece, for stage reciting or "screen" display us, this week is entitled "Lights" Out, Please!"—the inverted commas sufficiently indicating the meaning attached to the first word. A copy of the short piece or of last week's (No. 1) "Coaled or Cold?" will be immediately despatched to reciters, managers and other on application in the terms of his advertisement appearing elsewhere, to Mr. Dymond Stuckey, c/o "The Era."

LONDON SUBURBAN THEATRES.

KING'S, HAMMERSMITH.

The final week of the Carl Rosa Opera Company's season at the King's Theatre, Hammersmith, was notable for the production of Mr. Stephen Philpot's opera of "Dante and Beatrice," which was staged on Thursday night. Mr. Philpot's original version was a one-act opera, which took about an hour and a quarter to perform. He has transformed this into a three-act piece, which requires over three hours to run through, and it would be somewhat of an advantage if it were not quite so lengthy. The music is striking. Mr. Philpot has put in some original and distinctive work, which at times attains great heights. The choruses and dance numbers are especially fine, and won the enthusiasm of the large house. The duets between Dante and Beatrice are also excellent. The staging and setting are admirable, the grouping and movement throughout being especially picturesque. In the title-rôles Mr. William Boland and Miss Beatrice Miranda scored heavily. They were both in excellent voice, and the clear pure note of Mr. Boland's beautiful tenor, and the sympathetic interpretation of the principal numbers by Miss Miranda, were warmly appreciated. As Corso Mr. Harry Brindle was first-class; and Mr. Frederick Clendon was good as the Jester. Mr. F. Allwood ably supported the part of Beatrice's father; and Mr. Booth Hitchin was very good as Cavalcanti. The Gentucca of Winifred Geverding, and the Giovanna of Gladys Cranston, were cleverly presented.

THE KENNINGTON.

Mr. Harold V. Neilson presents this week at this theatre Sir Frank Benson and company in Shakespearean plays. "The Merchant of Venice" was selected for the inaugural performance on Monday night, and Sir Frank delighted the large audience with his masterly performance of Shylock, receiving a veritable ovation at the conclusion. Mr. Harold V. Neilson was a conspicuous success as Antonio. The Prince of Morocco was capably embodied by Mr. George R. Spragg, whose fine stage presence and delivery gave added distinction to this part. Mr. Philip Wade played Launcelot Gobbo with natural humour and success, while the character of Bassanio was safe in the hands of Mr. Douglas Burbidge. Miss Esme Biddle acted with distinction in the role of Portia, Miss Maud B. Stoner was well suited to the part of Jessica, as was Miss Alice De Grey as Nerissa. The other roles were excellently played by a company quite up to the Bensonian standard.

ELEPHANT AND CASTLE THEATRE.

The farcical revue, "She Slipped" (originally produced a short time ago at this theatre) is paying a visit after a successful tour in the provinces. Mr. Fred Le Cren and his capital company of merry-makers all play well together, and the many complications in the story arouse hearty laughter. A capable chorus, clever speciality dances, extremely lively music, and pretty scenery make "She Slipped" a thoroughly enjoyable entertainment.

WINDSOR NEW THEATRE ROYAL.

Mr. Jackson Owen and his clever company are this week paying a visit to Windsor with his new musical production, "(K)Night of the Garter," which was given a great reception on Monday night. Mr. Jackson Owen, with an unquestionably natural sense of humour, dominates the proceedings, and gives a most amusing performance of Horatio Biffins. Mr. Alf Shaw very cleverly portrays Silas Armstrong; and Miss Ivy Bevan plays Vera with plenty of dash, and makes a decided hit; excellent support also comes from Mr. Ben Johnson (Private Parkes), Mr. Leo Brooker (Walter), Mr. Billy Fimans (Colonel Gregory), Miss Mona Frewer (Olive), Miss Jean Vernon (Dolly Gregory), Miss Lily Brandon (Maisie), and others. Speciality dances are contributed by Miss Kitty Denton's Eight Sunrays.

THE OLD VIC.

OPENING OF THE SEASON.

"The Good Old Vic." is open again, and Miss Baylis's magnificent work has re-commenced. And a very auspicious re-opening it was. The theatre thronged with hundreds of enthusiastic devotees—a lot of familiar faces on the stage (and a few new ones, too)—and rejoicing everywhere. Of course, at the conclusion Miss Baylis, in response to a remarkable demonstration, had to make a speech, and a pretty little one she made, remarking that she had never had such a happy first night, and introducing the new producer, Mr. Robert Atkins. Mr. Atkins, who is, of course, no stranger to the Old Vic., having done good work both in Mr. Ben Greet's time and also at the Shakespeare Festival at Stratford-on-Avon, also made a felicitous speech, and with characteristic modesty ascribed the evening's success to the loyal help of the company and staff. Miss Baylis received no fewer than 68 telegrams wishing her "bon fortune."

The work chosen for the re-opening was "The Winter's Tale." Mr. Robert Atkins has done his work well, and the production has evidently been a labour of love. Moreover, Mr. Wilfrid Walter, who is again designer and painter of the stage decorations, has supplied several beautiful sets, which make an effective background, and Mr. Neil Curtis has designed a number of picturesque costumes. Mr. Rupert Harvey, a newcomer, made a splendid figure as Leontes, and was just as convincing in the frenzied jealousy of the earlier stages as in the penitence of the later scenes. Other newcomers who distinguished themselves were Mr. Frederick Harker, a lovable figure as the old shepherd; Mr. Cyril Swerder, who played the impetuous lover, Florizel, to perfection; and Mr. Austin Trevor, who made a stately Polixenes. Nor must we forget Miss Mary Barton, who came along by the courtesy of Mr. Donald Calthrop, and put in splendid work as Hermione. Miss Mary Sumner came back as Perdita and scored a personal triumph. Miss Florence Saunders, too, achieved an unqualified success as Paulina. Then there were Mr. Ernest Milton, positively revelling in the part of Autolycus; Mr. Wilfrid Walter, a sympathetic Camillo; Mr. Ernest Meads, strong and sound as usual as Antigonus; and Mr. Andrew Leigh, who received a tremendous reception when he made his first appearance as the Clown. Cleomenes and Dion were neatly played by Messrs. Maxwell Wray and Francis Langley (with song) respectively; and clever character studies were supplied by Miss Margot Grenville, Miss Millicent Hyde, and Miss Ethel Harper. Special praise is due for the elaborate dances arranged by Miss Daphne Jay, and to the incidental music tastefully conducted by Mr. Charles Corri.

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THE LATE FRED BUXTON

The sad tidings of Mr. Frederick Buxton's death at his residence, Hilary Park, Douglas, I.O.M., came, if not as a surprise, (for he had been ill for many months), still as a great shock to his numerous friends and admirers in the Island and elsewhere. Mr. Fred. Buxton, although well known as a vocalist, pantomime artist and producer, across the water, has been intimately associated with the amusement world of Douglas for over a quarter of a century. From small beginnings with a pierrot troupe on the promenade band stand, he had climbed slowly, but surely, to a prominent position among amusement caterers in the Isle of Man. Buxton's amusements, with its cinema theatre and pierrot village, were entirely the outcome of his enterprise and energy. The Grand Theatre, which, during the war had fallen into decay, was purchased by him in the fall of the year 1919. In the palmy times of Mr. Alfred Hemming, the Grand Theatre was a great asset in the attractions of Douglas. It was the only legitimate playhouse, and had its traditions. Mr. Buxton had the old theatre re-seated, re-decorated, re-upholstered, and improved in every way, and he reopened it on Easter Monday, 1919, with Mr. J. Forbes Knowles' Repertory Co. It was an immediate success, and that success was in a great measure due to his showman instinct, and a subtle sense of the public's unvoiced desires. Last year Mr. Buxton pursued his policy of change—comedy, with Wilfrid Shine in "The Jeffersons," opera comic, "The Belle of New York," with Fred Barnes and stars of like calibre in variety. The late Fred. Buxton was a Freemason of some importance in the craft. He was accorded a masonic funeral with the highest honours. The ceremony was well attended, and many followed the cortège from Hilary Park to the final resting place.

Amongst those present at the funeral were about 40 prominent Freemasons, the deceased having been for some years an active member of Athol Lodge.

The chief mourners were the widow, Mrs. Buxton, Miss Mildred Buxton (daughter), Master Douglas and Harry Buxton (sons), Mr. Herbert Buxton, of Nottingham (brother), Mrs. Garside, of Massley (sister), Mr. Norman Langford (Mr. Buxton's manager at Ramsey), and Mrs. Langford. The Rev. T. H. Jones, Baptist minister and President of the Free Church Council, joined the cortège and conducted the funeral service at the Borough Cemetery.

A large number of floral tributes were sent by relatives and friends.

THE TEMPEST.

Mr. Sivori Levey is the author of what he terms "a 'Minerva' comment as a 'Mayflower' Tercentenary Celebration Contribution" on Shakespeare's play, "The Tempest; what led up to it and what followed," published by the Fountain Publishing Co., at 1s. The book is dedicated to the Pilgrim Mothers. The information concerning the comedy is, states Mr. Levey, derived from many sources. This year we celebrate the third century of that great year, 1620, when the "Pilgrims" sailed from the Old World to the New World. Three years later the first Folio of the Shakespeare Plays was published, and the first play in the first Folio was "The Tempest." Mr. Sivori describes it as a "Mystery Morality," which he says, loses much of its beauty and depth when presented in the ordinary theatrical way. Many commentators describe it as showing Shakespeare's work at its best from a purely literary point of view, "but it lacks the smoothness of such other comedies as 'Twelfth Night,' 'As You Like It,' 'The Merchant of Venice,' etc. People admire 'The Tempest' for this very quality of ruggedness." In suggesting that "The Tempest" is a sacred or semi sacred play," Mr. Levey directs attention to some of the influences of the times, which in their proportion inspired Shakespeare to the ultimate writing of the comedy, these influences including the discovery of the North American continent, the coming and defeat of the Spanish Armada, and the proclamation of James, King of Scotland, as King of England.

NEW COMPANIES REGISTERED.

CROYDON PICTURE HOUSE CO., LTD.—Registered Sept. 14. To acquire and carry on the business of cinematograph proprietors. Capital £55,000 in 25,000 10 per cent. cum. pref. shares, and 30,000 ordinary shares of £1 each. Directors: A. Ball, Sedgley House, The Park, Nottingham; B. C. Whitty, Brougham Chambers, Wheeler Gate, Nottingham; T. Shipstone, Lenton Fire, Nottingham; H. W. Wright, 147, Lenton-boulevard, Nottingham; F. B. Whitty, 27, Pilcher-gate, Nottingham; R. Harbridge, Burnham House, Elm Bank, Nottingham.

PALAIS DE DANSE AND CINEMA (EDINBURGH), Ltd.—Registered. To carry on the business of exhibitors of moving pictures and public ball-room. Capital £50,000 in 50,000 shares of £1 each. Subscribers: W. H. Firth, Hillcrest, Scholes, Cleckheaton; H. Booth, 23, Aberdeen-place, Lidget Green, Bradford.

THE PICTURE HOUSE (KINGSTON-ON-THAMES), LTD.—Registered Sept. 9, 1920. The Picture Theatre, Cromwell-road, Kingston-on-Thames. To carry on the business of proprietors of kinematograph theatres. Capital £10,000 in 10,000 ordinary shares of £1 each. Directors: J. C. Trins, Brackley Lodge, Weybridge (per. dirs.); H. A. Jones; A. W. Love, 5, High-street, Walton-on-Thames (mang. dir.).

STONEYHOLME PICTUREDROME, LTD.—Registered Sept. 13. Stoneyholme Picturedrome, Burnley. To carry on the business of cinematograph proprietors. Capital £10,000 in 10,000 shares of £1 each. Directors: R. Wigglesworth, 3, Beatrice-street, Burnley; J. Dawson, 63, Clifton-terrace, Cliviger; W. Rawlinson, 24, Manley-street, Burnley; H. K. Barker, 62, Nairne-street, Burnley; J. Wigglesworth, 89, Healey Wood-road, Burnley.

WOLFGATE, LTD.—Registered Sept. 13. 32, Dorset-street, Baker-street, W. To carry on the business of proprietors of dancing halls, &c. Capital £2,500 in 2,500 shares of £1 each.

"UNDER THE PROFITEERING" ACT."

This is the title of a parody on "The Village Blacksmith," written by Mr. A. J. Ramsey, and published by Ramsey and Saunders, of 3, Princes-avenue, Palmer's Green, N. Instead of that "honest, upright workman," the village blacksmith, the parodist has in mind the profiteer, who "grabs whate'er he can," and Mr. Ramsey in his lines of vigorous verse does not spare this other man of might, but lays bare his iniquities in a manner that should sharply prick his conscience—should he possess such a thing.

RAILWAY CONCESSIONS INQUIRY.

COMPANIES' DEMAND FOR WITHDRAWAL.

A disagreeable surprise awaited the members of the theatrical and variety professions on Tuesday, the 14th inst., when the Railway Rates Advisory Committee resumed its sittings at the Old Hall, Lincoln's Inn. In behalf of all the railway companies of the United Kingdom, Mr. Edwin C. Cox, Superintendent of the Line of the South-Eastern Railway, recommended the abolition of reduced rates.

In the course of his evidence, Mr. Cox said the railways in the majority were for the abolition for "entertainment companies, equestrian performers, music-hall artists and assistants, and strolling players."

Mr. F. Gore Brown, K.C., presided.

In reply to a question from Sir Lynden Macassey, who appeared on behalf of the railway companies, Mr. Cox said that, generally speaking, the railway companies' recommendations were based on the commercial point of view. If the volume of traffic that they obtained justified the granting of a concession, they recommended that it be maintained; where that condition was not fulfilled they recommended that the concession should disappear.

The companies were recommending its cancellation now, notwithstanding the view of the Ministry of Transport. It was felt that music-hall artists, strolling players, and theatrical companies travelled for purposes of business, and that the business should carry the weight of their charges, otherwise it meant cheap entertainments at the expense of the railways. The fact that the companies travelled largely on Sunday made it more expensive, because, among other things, it involved the opening of lines to pass them over.

The M.H.A.R.A. View.

Mr. Harry Marlow, who represented the Music Hall Artists' Railway Association, asked how it was that it took until April of this year to discover that the concessions granted to the music hall artists did not pay the railway companies. In April last notice was received from the railway companies abolishing the concession, and a deputation was made to the Minister of Transport, who reinstated the concession up to the end of June. At the end of June they wrote saying that the concession would be continued.

The witness replied that early in the war they considered this question, and drafted a recommendation that these concessions should be withdrawn, but at the request of the Minister of Transport they continued them, and upon other requests which were made to them, representing that it was very desirable during the war conditions to keep the entertainments going, otherwise those engaged in connection with them would be thrown out of work, and the Government were very anxious that during the war the entertainments in the towns throughout the country should be kept in full swing.

Mr. Marlow maintained that during the years it had been in existence the result of the three-quarter fare or the 25 per cent. reduction had been that touring had increased to a huge extent, and he thought they would find that so far as music halls were concerned their revenue had increased by hundreds per cent. during that period. During that time the M.H.A.R.A. had established five provincial offices. They had their London office and employees to consider. They had agreements and leases for these offices.

"I would suggest to you," added Mr. Marlow, "that we are only travelling by the ordinary trains which are travelled on by the public on Sundays. There are no special facilities granted. Also, we bear our burden with the public in paying the 75 per cent. increase on our pre-war fare. We are only getting our 25 per cent. concession on the existing fare. When it went up 50 per cent., our fares went up at the same rate; and now, with the other 25 per cent. we are really paying the 75 per cent. increase with the public. If this concession is abolished, of course we are then proportionately paying considerably more than the public originally paid."

The A.T.M.

Mr. Clive Ross said he represented the Association of Touring Managers. He wanted to know definitely what the object was in raising the fares, because if it was to increase the revenue, then he thought they could show that there was every chance of it not doing anything of the kind. If it was to kill the Sunday traffic, well, then it would simply mean that they should have to find other means of getting carried to their destination.

The witness said it was to increase the revenue, on the ground that there was no justification for the theatrical profession travelling for business purposes being carried at less than the ordinary fares, any more than other people.

Mr. Louis Casson, the secretary of the Association of Touring Managers, reminded the witness that the concession had been in existence for from 30 to 40 years. Did he then understand that during the whole of that period their traffic had not been a paying proposition to the railway companies?

There is a divided opinion upon that, answered the witness. The great point was that the conditions had so entirely changed. Whilst it may have paid certain companies who had large traffics of that kind before the war, it certainly did not pay them to-day. He should say that before the war it did pay them.

Then you have put exactly the same increase on our rates already as you have put on all the other rates, said Mr. Casson, and yet you say it does not pay you to-day?—That, replied the witness, would not pay them.

Putting the same proportion of increase on the general public paid, but on Sunday work it did not.

The point was made to the effect that this traffic passed almost entirely on Sundays, when the whole of the labour payment was time-and-a-half. It was very different to the traffic that was distributed over the week.

Everybody else who travelled for his business paid the full ordinary fare. Theatrical parties, when travelling for business, should pay the full ordinary fare. It was only by that means that the railways could be made to pay.

Mr. Casson said he had a batch of letters giving instances where companies had actually discontinued touring. There were very many theatres which had had to be turned into kinemas, because these increased rates did not pay the companies. The kinema is a slight cost compared with the tours of the companies in the country.

Mr. Casson, continuing, said his Association represented 400 or 500 companies travelling in the country, and the increased fares already were becoming more than many of the companies could stand, and they were throwing a great number of people out of employment. He read the following letter from Moss' Empires:—

Dear Mr. Casson, I received your inquiry regarding the experience we have had in running touring revues, and I can best reply by stating that I have decided owing to the continually increasing cost of running these shows, to cease running them altogether; and only to-day I have fixed the closing dates of those remaining on the road. To a large extent railway charges and difficulties of transport, &c., have contributed to this; and I am being pressed by those outside shows booked with us to give two weeks in each town for this very reason. I am afraid this would be very much against our interests, as we find that our patrons demand continual change of programme—a feature which the kinemas are able to provide at an absurdly low comparative cost.

Whenever a commodity has increased all round, Mr. Casson went on to say, that is passed on to the public, but we cannot pass ours on to the public. None of our extra charges can we pass on to the public. The prices that we can charge for our seats are practically the same as before, plus the entertainment tax, from which we do not benefit. This extra railway fare we cannot get back in any way. Our contracts are made ahead. We cannot pass that charge on to the public. The public pays the same price for our entertainment. We have a letter from the Ministry of Transport which we certainly took to be convincing that these fares and concessions would be continued.

Competition for Theatrical Traffic.

Mr. Leslie Moreton, representing the Theatrical Managers' Association, said the calculation made by the railways was on the month of July, but the month of July was notoriously the worst theatrical touring month in the entire year. All the big theatrical companies with comparatively large choruses invariably came off the road by the end of May and remained off the road until August. Therefore, any calculation based upon July must be wrong. He spoke as an ex-railway official concerned at one time in creating theatrical traffic for the Great Western Railway Company. He was informed that he must compete as a railwayman for the Great Western Railway Company with all the other railway companies in England. He must go to the theatre on Monday, and see the managers of the touring companies and impress upon them the advantages of travelling on the Great Western Railway Company, as against the South-Western Railway Company, if there was a station on both. He was told if they could get the theatrical people in the train on the Sunday, especially in the ordinary trains, they were getting something which they should not get in the ordinary way. Every bit they got out of the theatrical company was extra profit. That argument held to-day.

He was only a small man, and had seven companies out last autumn, but he paid nearly £5,000 in railway fares alone. That was a great asset to any railway company. There were other people with 20 companies on the road, employing 800 to 900 people at the present moment, and many of these companies would have to come off the road if the extra railway fares were upheld. The Amusement Tax had run into millions, and if the touring companies did not continue, then the revenue of the country would go down.

Added Source of Revenue.

Mr. H. W. Rowland, representing the Theatrical Managers' Association and Society of West End Theatre Managers, said he would like to ask Mr. Cox whether, if the theatres he (the speaker) represented at Eastbourne, Hastings, Folkestone, Ramsgate, Margate, and Maidstone were turned into kinemas, he would have as many people travelling to these seaside towns to see the picture houses as to see "The Maid of the Mountains," "The Lilac Domino," and all the big productions which he put on.

The witness said he did not think so. He did not think when they took places like Folkestone or Hastings or Eastbourne, the closing of the theatre would by any means reduce the number of visitors to those towns. He thought the theatre was an attraction to the visitors who liked to go to the theatre, but if the theatre were closed, it certainly would not reduce the number of visitors to those resorts.

Are you aware, said Mr. Rowland, that I made an arrangement with your predecessor at the Folkestone Theatre whereby he gave us a reduction on the railway ticket for every person coming to the theatre? I gave 25 per cent. reduction to the person who entered the theatre. The turnover from that source alone was £500 in pre-war days, and on a calculation that was made—it was nothing less than 1s. fare—they must have taken at least £700 in the neighbourhood of Ashford, Dover, and Deal in the case of one small theatre?

Yes, replied witness, but that is by no means all profit. We had to run certain late trains to take those people home late at night, which never paid.

But people took those trains who never came to the theatre?—We are not disposed to put them on again.

Mr. Rowland: Owing to the imposition of the entertainment tax by the Government, which involves a payment on all persons who enter the theatre, it is impossible for the managers to raise their fees and compensate themselves for increased working charges. The theatres are the same size. You cannot get any more people in, and the business now is in the post-war condition with pre-war receipts. Speaking on behalf of my Association, representing over 100 theatres in the country, I assert that if these companies are driven off the road through the excess of railway charges, they will all be turned into kinemas, and the whole thing will be carried in a box, and the railways will lose all that revenue from all those persons who would be travelling in the touring companies.

Unemployment Certain.

Referring to letters he had received, Mr. Casson said twenty-eight stated that the length of the tours would have to be considerably curtailed in many cases owing to the elimination of long journeys; a further twenty-eight letters stated that the result of increased expenses would be the discontinuance of touring, and many people, numbering at least 400, would be thrown out of work; a further twenty-nine letters expressed the feeling that if there was any increase in railway fares touring would have to be reduced to a minimum. The managers who had already discontinued touring, and the others who would find it necessary to do so, were responsible managers and members of our own Association.

The Chairman: You say that you will be unable to pass it on to the public. Almost everything else in this country has been increased in the last few years; why cannot entertainments be increased as much as other things?

Mr. Casson: It is a very difficult experiment to make. There is an enormous amount of money dependent upon this.

The Chairman: I see that. But one knows that one has to pay more for everything else that one does. I agree that the theatres have gone up less than anything else, even in London.

Mr. Casson added that in the old days the Midland, the Great Northern, and the North-Western employed special men to try and get this kind of traffic, because it paid them.

Mr. H. Ralland, who also represented the Association of Touring Managers, said the more theatres they closed the more unemployment they would cause, because picture houses can be run with a staff of three or four people. They had large associations in connection with the National Association of Theatrical Employees, consisting of thousands of men; if the theatres are closed these men would be thrown on the labour market. With regard to travelling on Sundays, they had always felt that to a certain extent they had not been the cause of any extra work or of any extra trouble to the railway companies. The point he wanted to emphasise was that the whole thing must result in a very heavy reduction to the Government in the way of railway revenue if their enterprises are to be reduced in any form. Further, they had practically had the assurance of the Ministry of Transport that they were not to be interfered with. They had an assurance from Mr. Neal that their free truck was settled absolutely until August, 1921, and they had gone on with their arrangements under the impression that the three-quarter fare was also under the same conditions.

The Chairman referred to a letter dated July 7, 1920, signed by the Parliamentary Private Secretary to the Ministry of Transport: "Dear Sir,—With reference to your letter of June 30, I am desired by Sir Eric Geddes to state"—(reading down to the words)—"will be continued." It does not say for how long.

Mr. Ralland: No; but we took that, in conjunction with what we had from the Ministry of Transport in connection with our trucks, that the Government had control of the railway companies until August, 1921.

Mr. Casson: This was a previous letter, Mr. Williams, the secretary of the Entertainments National Industrial Council, is not well, and he had this matter in hand; but there was a previous letter which said: "I am directed by the Minister of Transport to say further consideration has been given to this matter and arrangements made whereby the reduced fares granted to the members of the theatrical profession will be continued for the present." There was a further letter in which Mr. Williams pointed out that this was not satisfactory, and the other letter was the reply stating they were to be continued.

Speaking for resident managers, Mr. Rowland said their theatres could hold no more money; therefore it was impossible for the managers to give an increased percentage to enable the travelling people to meet their additional costs. Directly they put up the price a small amount the tax jumped up another 4d., and so on. The Government had profiteered to the extent of £10,000,000 a year, and that was the sole reason why theatrical entertainers or amusement providers were unable to pass on to the public the increased charges.

Irish Railwayman's Opinion.

At Wednesday's sitting Mr. E. A. Neale, general manager of the Great Southern and Western Railway, gave evidence as to the views of the Irish railways. He said that with regard to entertainers, theatrical, and music hall traffic, the majority of the Irish railways recommended the withdrawal of concessions, but he himself held a contrary view, as his company reaped the most revenue from that traffic. Ireland was dependent upon Great Britain for most of its theatrical and music hall entertainments, and the expense of coming over was considerable. The best companies visited Cork and then went on to Dublin and Belfast, going from one end of the country to the other. He believed that the receipts derived from persons attending entertainments exceeded the value of the concessions given in connection with theatrical traffic.

PLAY AND PAGEANT UNION.

Performances of the melodrama in four acts entitled "Admiral Guinea," by W. E. Henley and R. L. Stevenson, were given by members of the Play and Pageant Union at the Institute, Central-square, Golder's Green, on Thursday and two following evenings. The proceeds were in aid of the Institute Building and Endowment Fund. In comparison with many modern melodramas, there is noticeable a slowness in the action—more talk than movement—but on the other hand, the dialogue is of that rare literary quality which one associates with the names of the distinguished authors. There are only five characters in the play, and the one that requires the most care and skill in the handling is that of the blind beggar once a seaman, David Pew, whose meeting at the village inn with the young privateersman, Kit French, has such unhappy results. This part was exceedingly well played by Mr. Paul Jewitt, his impersonation of the rascally ex-boatswain showing careful attention to all those points of carefully studied detail that result in a thoroughly satisfactory performance, the merits of which the audience were quick in recognising. Mr. Philip Jewitt was also successful in his portrayal of Kit French, the lover of Arethusa Gaunt, whose father, John Gaunt, known as "Admiral Guinea," is one of those whom conversion to a religious life seems to have rendered hard and unsympathetic. Mr. Harold Jewitt made fairly good use of his opportunities, and the old man's daughter had an attractive representative in Isabel Lowman. Enid Kelsey was well placed as Mrs. Drake, the landlady of the inn. The pianoforte music played during the intervals was by Mrs. Noel Heath, Mrs. Paul Jewitt, and Mrs. Swindell.

The haunting ballad they are all talking about!

WHY DID YOU TEACH ME TO LOVE YOU?

Band Parts Ready, 1/6 per set.

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NEXT WEEK'S CALLS.

MONDAY, SEPTEMBER 27, 1920.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 18 NOW DUE.

HARRY DAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Leonard Mortimer presents "The Lady of the House." Orion and Onley, Miller Sutcliffes, Lottie Lennox, The Kardocs, Leo Dryden, Ivy Hurley, Imperial Trio.

RAMSGATE PAVILION.—My Fancy Songsters, Marcelle Lavin, Chas. Hersee, Evie Lawrence, Harry Fairman, Rowland Hill, Ethel Dunford, Sam Rogers and his Band, also Kathleen Fryer and her Orchestra.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Arthur Diamond.

HAMILTON HIPPODROME (rehearsal, 1).—Percl Honri presents "Oh, La La."

IPSWICH HIPPODROME (rehearsal, 2).—Moore and Roby, Erne and Chester, Edgar Curtis, Sarah Rees and Baritone, Florida Girls, Andrews and Clarke, Carrodos.

IPSWICH LYCEUM THEATRE. — "Tilly of Bloomsbury."

NORWICH HIPPODROME (rehearsal, 2).—Walter Pasken presents "Maid of the South."

NORWICH THEATRE ROYAL.—"Mice and Men."

PAISLEY RINK PALACE (rehearsal,

RAYMOND Present Prestidigitateur

12).—Scala Quartette, Dave and Chrissie Walker, Jock's Bairns.

PAISLEY THEATRE (rehearsal 12).—Al. B. Young's "Five Nuts," Horner and James, Lieut. Gordon, Syd. Sydney, The Mezzettis, Smith and Joyce, Anderson and Nash.

LONDON SYNDICATE HALLS.

(See page 23.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 4).—Gertie Gitana, J. W. Rickaby, Kitchen Comedy Four, Fred Russell, Billy Bennett, Maisie Ayling, Tambo and Tambo, Haidee De Rance.

CLAPHAM GRAND (rehearsal, 4).—Harry Day presents "Patches."

COLLINS'S MUSIC HALL (rehearsal, 4).—Gilday and Fox, Daisy Dormer, Tom E. Hughes, Marjory Fulton, Reg Bolton, Lucille Benstead.

CROYDON EMPIRE (rehearsal, 4).—E. Lotinga and Co., Morny Cash, Gus Harris, Zetta Mor, O'Neill and Thayer, Bert Lee, Geo. Murphy, Maggie Clifton, Rose Cambry.

HAMMERSMITH PALACE (rehearsal, 4).—Ernie Mayne, Albert Whelan, Marie Kendall, Vera Wooton, Sandy Powell, Harry Bedford, Adam Tomlinson, Two Junes, Poppescus.

HOLBORN EMPIRE (rehearsal, 11).—G. H. Elliott, Jack Pleasants, Liane D'Eve, Vivian Foster, Mike S. Whallen, Wells and Mayban, Pauline Travis, Pasqualis, Clovelly Girls, Burley and Burley.

ILFORD HIPPODROME (rehearsal, 4).—Lew Lake presents Joe O'Gorman in "Shamrock Time," Bessie Clifford.

ISLINGTON EMPIRE (rehearsal, 4).—Robb Wilton, Tom Edwards, Dainty Doris,

RAYMOND Some Sorcerer.

Theo. Ward, Mayne and Sheridan, Hal Wright, Effie Mann, Donaldson Weedon.

KILBURN EMPIRE (rehearsal, 4).—Marie Lloyd, Hilda Glyder, Franco Piper, Melody Makers, Thornley Dodge, Billy Simpson, The Whittakers.

LEWISHAM HIPPODROME (rehearsal, 4).—E. Lotinga and Co., Esta Stella, Tom Stuart, Harry Ford, Arthur Ferris, Torino, Mazuz and Mazette, Hugo, Kuba Quartette.

PALLADIUM (rehearsal, 11).—Little Tich, Max Darewski, Maidie Scott, Beatie and Babe, Ruth Vincent, Black and White, G. S. Melvin, Nora Delany, Togan and Geneva, Five Jovers, Versatile Three.

POPLAR HIPPODROME; (rehearsal, 4).—Kate Carney, Florence Yaymen, Alec Regan, Wilson Hallett, Dusty Rhodes, Jack Smiles, Two Conns and Lloyd, Minnie Muir, O'Wray and O'Dare.

PUTNEY HIPPODROME (rehearsal, 4).—King and Benson, Nellie Wallace, Fyne and Hurley, Will H. Fox, Herbert La Martine, Frank Cass, Woodward and Page, Tod Slaughter and company, W. L. Rowland.

SHOREDITCH OLYMPIA (rehearsal, 4).—Irma Lorraine, Tom Edwards, Violet Essex, D'Arcy Woolven Trio, Fisher and Lea, Sandy Powell, Dolly Elsworthy, Den and Mark, Kasracs, Ern E. Roma.

WILLESDEN HIPPODROME (rehearsal, 4).—T. E. Dunville, Daisy Dormer, Victor Kelly, Ray Wallace, Holden and Graham, Sam Barton, Jock Mills, Burton and Black.

WOOLWICH HIPPODROME (rehearsal, 4).—Harry Day presents "Flashes."

MACNAGHTEN TOUR.

BLACKBURN. — "Business Before Pleasure."

BRADFORD.—Naughton and Gold, Wood and Cragg, Florence Cooper, Two Le Roys, Variety Three, James Walmsley.

BURNLEY. — Willie Rolls, Alfonzo, Niblo and Doris, Foden Williams, Orpheus, The Carmens, Billy Douglas.

CARLISLE. — Terry Twins, Strength Bros., "Tomson's Future," Cis and Eddy Allen, Val Vett, The Coenens, Mary Ann Clarke.

HALIFAX. — Malvina, Eddy Brown, Jephson and Du Barri, Victor and Velma,

RAYMOND world Wandering With Witty Wizardisms.

Tom Payne, Accordian Ensemble.

HUDDERSFIELD.—"My Son Sammy."

LEICESTER.—Company as booked.

SOUTHAMPTON.—"A Week-End."

WARRINGTON.—Malcolm Scott, Denton's Juveniles, Wee Georgie Beck, The Quintons, Violet King, Lombard Troupe, Tex McLeod.

Rehearsals at all halls 12 o'clock.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—The Martinis, Jack and Tommie, Coram, The 7 Bramsons, Frederic Bentley and company in "All Tied Up," Dollie and Billie.

BIRMINGHAM GRAND (rehearsal, 1).—Nina Gordon, Knapp and Cornalla, Victor Andre, Talbot O'Farrell, Du Callon, Thompson and Walker, The Mortimers, McRae and La Port.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Bros. Wright, Virginia Clay, Maie Irving.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Harold Walden, Omega Trio, Anserouie Troupe, Wee Georgie Wood, Cicely Courtneidge, Nixon Grey, Eddy Reed.

CARDIFF EMPIRE (rehearsal, 1).—Hanlon-Charles Troupe, George Formby, Phil and Phlora, Lake and Barrasford, Olga Morselli, Bob Anderson, S. W. Wyndham, Harry Hemsley.

CARDIFF OLYMPIA (rehearsal, 11).—Tom Lloyd, Graceful Beryl. Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former Theatre?

EDINBURGH EMPIRE (rehearsal, 1).—Albert de Courville's "Joy Bells."

FINSBURY PARK EMPIRE (rehearsal, 1).—May Talbot, Frazer and Mac, Ella Shields, Moss' Empires, Ltd., present Jack Gallagher and company in "Hold Your

RAYMOND Wonderful Wizard With Wit.

Hand Out," Stacpoole and Spier, J. H. Scotland, Bruce Green.

GATESHEAD EMPIRE (rehearsal, 1).—Will Hay and company, Frank Benson, Winifred Ward, the Gleesons and Houlihan, Mme. Renee, The Martinez Troupe.

GLASGOW COLISEUM (rehearsal, 11).—Unity Revue Company present "Biff Bang."

GLASGOW EMPIRE (rehearsal, 11).—George Bolton, Mary Leighton, Garadini, Les Eldons, Gaston Palmer, Moss' Empires, Ltd., present "Twinkles."

HULL PALACE (rehearsal, 1).—Mooney and Holbein, Ted Charter, The Flemings, Nathano Brothers, Manny and Roberts, Vernon Watson, "The Monks of St. Bernard."

LEEDS EMPIRE (rehearsal, 1).—5 Wartons, Witt and Stevens, Percy Honri, Farr and Farland, Fred Rex and company in "Joseer, K.C.," George French, Sisters Reeve.

LIVERPOOL EMPIRE (rehearsal, 1).—Broughton and Creedon, Gwyn Thomas, Bert Terrell, George Mozart, Frank Van Hoven, Yamayama Troupe, Decima and Eddie McLean, Sisters Sprightly.

LIVERPOOL OLYMPIA (rehearsal, 1).—Harry Day presents "On the Wing."

LONDON HIPPODROME (rehearsal, 11).—"Jig Saw."

NEWCASTLE EMPIRE (rehearsal, 1).—O'Gorman Brothers, De Vere and Welbo, Arthur Jacobson, Martyn and Florence, Jean and Jacques, George Graves and company in "The Key of the Flat."

NEW CROSS EMPIRE (rehearsal, 1).—

RAYMOND Wittiest of Wizards.

Scotch Kelly, Marcelle and Partner, Hedges Bros. and Jacobson, Renee and Godfrey, Carr Lynn, The Robertys, Bay Russell and Sophie Forrest, Bert Elliott.

NEWPORT EMPIRE (rehearsal, 1).—Zaleski, Mme. Dalmere's Table Circus, 4 K-Foleys, Russell Carr, Fred Duprez, Marie Denziloe, Cooke, Mortimer and Harvey.

NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Day presents "Jingles."

PRESTON EMPIRE (rehearsal, 11).—Phyllis Neilson-Terry and company in "Trilby."

SHEFFIELD EMPIRE (rehearsal, 1).—Zellini, Daisy Wood, Horace Jones, Ben Albert, Harvey Bathurst's Great Organ, with Miss Marie Ambrose.

SALFORD PALACE THEATRE (rehearsal, 11).—Lily Morris, Chas. R. Whittle, Wal Elmore and company, Tina Paynola, The 7 Nobodies, Spalding and Vanguard, Maple and Burnell, Fortunello and Cirillino.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Nelson and Nelson, Hart and O'Brian, Barts Trio, T. Elder Hearn, Golda-Penville Quartette, Maudie Forde, Ted Hopkins, Du-For Boys.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Scott and Whaley, Frank and Vesta, Herbert Cave, Harry Gunn, Rosa Beryl, La Belle Laurette, Enardo Brothers.

(Note.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Frank Whitman, Harry Herbert, Sam Mayo, George Jackley, Sisters Vincents, Real McKays, The Elgar Hudson Quintette, Victoria Monks.

SUNDERLAND EMPIRE (rehearsal, 1).—Kajiyama, Gresham Singers, Alfredo, Ben Beyer, Four Swifts, Jim Nolan, Doria's Dogs, La Bas Duo.

SWANSEA EMPIRE (rehearsal, 2).—Fred Karno's "What's What," Peter Ber-

RAYMOND Pursuits Plentiful.

nard, Brooklyn Comedy Four, Sam Hilton, Johnny Fuller.

WEST HARTLEPOOL (rehearsal, 12).—Ernest Hastings, George Morton, Joseph Cheetham, Hanlon Brothers, Yost and Clady, Sisters Lea, Beretta Trio.

THE AWARD CIRCUIT.

Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock. All artists must attend.

CHEPSTOW PALACE.—Bilton and Max.

FROME PALACE. — Macdonald and Young's company, in "Maid of the Mountains," Sept. 27, 28, and 29.

GUERNSEY ST. JULIAN'S. — Leonard Willoughby's company, in "Fair and Warmer," Oct. 1 and 2.

JERSEY OPERA HOUSE.—Leonard Willoughby's company, in "Fair and Warmer," Sept. 27, 28, 29, and 30.

SALISBURY PALACE.—Michaeloff Trio, Bale Family, Dawn and Derris, Lily Flexmore.

WEYMOUTH JUBILEE HALL. — Armstrong and Howarth, Shirley White, The Avolos, Lee Worth, Bernard.

YEOVIL PALACE.—Pharos, Lewis Gunner.

STOLL TOUR.

(See page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Catch of the Season."

BRIGHTON HIPPODROME (rehearsal,

GLASGOW ALHAMBRA (rehearsal, 12).—Marie Lawton, Jack Shires, Will Evans, Josephine La Barte, Grock and Partner, Bert Weston, Arturio Bernardi.

LEEDS HIPPODROME (rehearsal, 12).—"The Passing Show of 1920."

LIVERPOOL HIPPODROME (rehearsal, 12).—"A (K)Night in Venice."

12).—"Too Many Girls."

MANCHESTER PALACE (rehearsal, 11).—Lecardo Bros., Derra De Meroda, Fred Barnes, Marie Dainton, Jay Laurier, Gt. Carmo.

MARGATE HIPPODROME (rehearsal, 2.30).—"The Eyes of Youth."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Follies of 1920." (Artists please note three first violins and piano parts are required in addition to usual band parts.)

PARIS ALHAMBRA.—Period commencing Oct. 1, 1920: Mme. Polaire and Co., Damsell and Boy, The Brads, Teddy, Claude Golden, Frank and Somers, Tony and Chica, Geaiks and Geaiks, Hengler Bros., Reynolds and Donegan Quartette.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Goodfellow and Gregson, Jay Whidden, Delson Trio, The Uniques, Cliffe Friend, Benson Gray, Julian Rose, and company as booked.

SHEFFIELD HIPPODROME (rehearsal, 12).—Dave Lee, Gt. Raymond, Mareski, Cooper and Lait, J. P. Ling, and company as booked.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Far East."

SOUTHEND HIPPODROME (rehearsal, 12.30).—Mart and Pep, Walton and Lester, Gerrard, James Jewell and Co., Berkeley and Turner, and company as booked.

WOLVERHAMPTON EMPIRE (rehearsal, 12).—Scot Gibson, Ivor Vinter, Dorothy Ward and Shaun Glenville, Corn and Neil, and company as booked.

MISCELLANEOUS.

ALDERSHOT HIPPODROME. — Six Brothers Luck in "What Next?"

ASTON HIPPODROME (rehearsal, 12).—Tom Drew and Co., Jack Barty, Rich Taylor, Robinson and Macken, Elmar Trio, The Steppes, The Amora Carina Troupe.

AYR PAVILION THEATRE (rehearsal, 1).—Fred Collins' "Bachles and Herrin" revue.

BATH.—Jack Williams and Co., Chas. Rich, Lloyd and Montrose, Vi and Viola, The Monzos, Wager.

CANNING TOWN IMPERIAL THEATRE (rehearsal, 11.30).—Best and Taylor present "Rapid Fire."

CHELTENHAM.—Nervo and Knox, Jean Andrews, Chas. Grantley, Little Mary, Maggie Carr, Vera and Russell Wray.

COVENTRY HIPPODROME (rehearsal, 1).—Max Erard and Co., Johnny Dundee, Maud and Syd. McLloyd.

DUNDEE KING'S THEATRE (rehearsal, 12).—Duncan and Godfrey, Eric Randolph, Harrie Family, Three Van Dammes, Varney and Butt, Kristo and Rene, Claude Gardner.

GLASGOW PAVILION (rehearsal, 11).—The Brothers Hanaway in revue, "Oh, I."

KINGSTON EMPIRE.—Daunton Shore, Dick Henderson, Hickey's Circus, Wyn and Ivy, Billy Reeve, Manuel and Francois, Rex King, Roxy La Rocca.

LONDON MUSIC HALL (SHOREDITCH EMPIRE).—Those Four Kids, Tom E. Hood, The Willow Trio, Spessell and Mack, Bibobi, Billy and Rita, Claud Lester, Two Boyds, Sicilia and Lillian.

LONDON VICTORIA PALACE.—Harry Weldon, Barker and Wynne, Jen Latona, Sylvester and Co., Tom Reno, Miller and Canning, Odelle Adair, Mario de Pietro and Pianist.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Six Bros. Luck, Hurman, O'Shea Girls, Alex. Prince, Murphy and Mack, Walter Cranley, Three Gees.

PENGE EMPIRE (rehearsal, 12).—Fred Karno's "Money to Burn," Frank Leo, Sable Fern, Marie Cristetis, Henri and Elaine, Lily Lena.

PONTYPRIDD TOWN HALL (rehearsal, 3.30).—Betty Barclay and George Glover, Cruikshanks, Pilu, Fred Keeton, Gaby Revette, Hector and Loletta, Rene, Lillian Barnes.

PETERBORO' THEATRE ROYAL (rehearsal, 1).—Macdonald and Young's "Going Up."

READING PALACE THEATRE. — H. Pelton presents "I'm Surprised," Jack Birchley.

RICHMOND HIPPODROME (rehearsal, 12).—"The Girl for the Boy."

ROTHERHITHE HIPPODROME (rehearsal, 4).—Karno's "Mumming Birds," Cullen and Carthy, Kent and Kay, Edna Lorne, Costa and Geo., Peggy Frazer, Rubani Trio, Harry Leybourne, Arthur Woodville, Percy Skinner and Ada Hill, Bioscope.

WALHAM GREEN GRANVILLE THEATRE (rehearsal, 12).—The Q's, Lily Lena, Wilfred Clowes, Vine and Brewer, Geo. Logan, Mezzetto, Phil Parsons, Duncan and Broseque, Pathé.

V.A.F. CINEMA SECTION.

ORGANISING THE FILM WORKERS.

No time has been lost in attacking the various problems connected with organising the "small part" people and the "crowd workers" engaged in the cinema industry. Whilst the attention of the cinema members themselves for the moment is concentrated on securing the enrolment of the hundreds of eligible cinema members, the permanent officials of the V.A.F. are already handling the negotiating part of the movement.

It will be remembered that, at the mass meeting at the Rehearsal Theatre on Sept. 12, the provisional committee of the Cinema Section organisers was elected en bloc to serve as an advisory committee to the V.A.F. permanent officials and the V.A.F. Executive. It has now been made apparent, both to the provisional committee and those interested in the V.A.F. Cinema Section, that there are other desirable cinema men and women whose assistance on the provisional committee would be welcome. Accordingly, at the first meeting of the Advisory Committee held at the V.A.F. offices on Tuesday evening, the 14th, it was decided to call a meeting of the V.A.F. Cinema Section at the Rehearsal Theatre on Sunday evening, Oct. 10, at 6.30 p.m., when the principal business will be the balloting for a new Advisory Committee. In accordance therewith, nominations will be accepted up to and including Saturday, Oct. 2, for candidates for election. It is conditional that each candidate be a member of the V.A.F. and identified with the cinema industry according to the constitution of the V.A.F. A ballot paper will be printed and given to each member present at the special meeting. These papers will be collected during the meeting, and the 25 candidates obtaining the highest number of votes will be deemed elected members of the Provisional Advisory Committee of the V.A.F. Cinema Section. Thus the members themselves by means of their own action, by ballot, will elect those they themselves desire.

Committee metings of the Cinema Section will be held in the V.A.F. Board Room every Tuesday evening at 7 p.m.—at which the permanent officials of the V.A.F. will attend by virtue of their office to direct and advise the movement. Mr. Monte Bayly has been appointed organiser of this side of the V.A.F. activities, and in conjunction with Mr. Albert Voyce, V.A.F. chairman, and subject to the V.A.F. Executive Committee, all matters will be dealt with by these two officials.

As the position of the camera-men in the motion picture industry was considered of very considerable importance, Mr. Bayly was deputed to interview the Kine Camera-men's Club. Mr. Bayly was able to report that the camera-men had recently decided to register themselves as a trade union, and were preparing to draft the necessary constitution in accordance with the Trade Union Acts. On Friday Mr. Bayly met the committee of the Kine Camera-men's Club, and placed his knowledge of the trade union movement at their disposal, which offer was gladly accepted. With his assistance the formation and acceptance of a constitution in accordance with the camera-men's wishes and conforming to the Registrar-General's conditions, is now in an advanced stage, and it is hoped same will be perfected on Friday evening, when at 8 p.m., Mr. Bayly is to address a general meeting of the Kine Camera-men's Society on the necessity for, and the advantages of, joining the trade union movement. It is expected that all formalities in connection with transformance of the Kine Camera-men's Society into a registered trade union will be completed by the first week in November.

In a letter sent to the chief of all the film producing companies having studios in and around London, Mr. Albert Voyce wrote: "In accordance with our invariable custom of ascertaining the view point of all parties, I shall be glad if you would at your convenience make an appointment for our organiser, Mr. Bayly, to wait on you, in order that we may obtain first-hand knowledge of any suggestions for or against any alteration of the present conditions under which "crowds" and small-part people in the cinema world labour.

"I wish to state here and now that the Variety Artistes' Federation is imbued entirely with the desire to maintain the friendliest of relationship between managing directors, producers, cinema agents, and artists, and in this we are certain we have the fullest support from your esteemed self."

Sir Oswald Stoll 'phoned Mr. Voyce, intimating that he was making immediate arrangements for Mr. Bayly to visit the Stoll Studios and meet his producers, and Mr. C. W. Martin Sabine, of the George Clark Productions; Mr. J. B. Lestocq, of the Famous Players-Lasky British Productions; S. Rowson, Ideal Films; J. W. Smith, Barker Motion Photography, Ltd.; and G. B. Samuelson, of the Samuelson Film Manufacturing Company, have all written stating they will be pleased to meet Mr. Bayly.

OPEN LETTER TO CINEMA ARTISTS AND EMPLOYERS.

By BARRY ONO.

I.—THE ARTISTS.

Brother and Sister Artists of the Amalgamated Entertainment Industry, as I called you, with set purpose, last week, to try and kill all snobbish class distinction as to just what is a Variety Artist, Cinema Artist, or "Legitimate" Actor. Many of us are now birds of passage, and alternate from one stage to another, just as the work offers itself in these precarious times.

Thus, as a sign of the times, and as one step nearer to the inevitable fusion of all entertainers into one big Trade Union, there came into being last week the Cinema Section of the V.A.F., backed by all the power, prestige, and financial standing of the most powerful artists' federation in the world.

Of course, every artist possessed of logic and acumen, plus self-respect, will have joined ere these words appear. But there is always a "Wait and see" section, who prefer to sit on the fence till the pioneers have achieved some measure of success, and made it dead safe for them. Not a very honourable or heroic rôle, yet I know some of you are dangerously near the poverty line, and I'll grant that it is calculated to undermine the morale of even decent men and women.

Well, it is just that hesitating class I am out for. You may be victimised. Bosh! Let me brush aside a few illusions. Some thousands are going to join this Union. Are employers going to victimise the lot? Besides, what makes you suppose they should *wish* to do so?

You are not being asked to join the extreme Labour movement, wave red flags, and imbibe Bolshevism.

I advance as a theory (purely my own, and for which this paper is not responsible) that 75 per cent. of our profession are Conservative, Imperialist, Patriotic, Pro-Tariff Reform, and Anti-Revolutionary.

Think that over.

No drawing of swords, no idea of strikes, no bombshells, but our most earnest endeavour to help all Cinema Employers, producers and decent agents, to build up a mighty English industry, and show America in friendly rivalry that in the near future we are going to beat her best.

That is our programme. If you like it, get off that fence and join us. Better be an early volunteer than a late conscript. And now read what I have to say to

II.—EMPLOYERS, PRODUCERS, AND AGENTS.

Gentlemen,—Greetings in the name of the newly-formed Cinema Section of the V.A.F.

Note I have an olive branch in each hand, and such is my faith in you as decent fellows and human beings, that I have left my pistols at home. I want to tell you that this Union is out to build, not to pull down. To earn your sympathy, respect, and hearty co-operation, not to antagonise you. To be at all times a help, never a menace.

Remember, the very biggest Variety Magnates now come to the Music Hall Section of the V.A.F. for guidance, assistance, and, above all, JUSTICE.

We will courtmartial any member who violates a contract with you, or behaves in any way unfairly to you. State your grievance, and, if the artist is under our jurisdiction, and you are in the right, we will most certainly penalise them to the hilt. We want the Union card to be a protection to you as well as to ourselves.

I am optimist enough to finish with this prediction:—

That it will be you, our employers and agents, who will eventually demand to see the Union card before you issue a ticket. Not by strikes, not by attempted coercion, but by loyal and faithful service, in helping you to build.

"A NEW PROFESSION."

TO THE EDITOR OF "THE ERA."

Sir,—As a producer of plays, sketches, and films, Mr. Honri's article, "A New Profession," appealed to me very much. The need for a producer of turns is obvious. There are turns that are spoilt by details of dressing, voice production, or bad deportment, good material crudely presented, and bad material out of which good performers get every ounce. On the other hand, there are artists who are outside criticism, because all they do is wrong, artistically and technically, but their personality is so attractive and strong that they put over their act to hearty applause.

Mr. Honri suggests that a princely salary awaits the constructive critic, but is there a business field for anyone who would take up the work? Would the average music hall artist be prepared to pay someone to give unbiassed criticism—criticism which might be unpleasant, and also involve them in greater expense in the staging of their show?

A theatre producer is given a script and actors, and he guides them through the rehearsals, working with them to get the effect required. The "turn" producer, or, as in this case, the re-producer, would be called in to see the finished act, and asked to give an opinion and suggest improvements, to be acted upon, or not, at the discretion of the performer.

This would need not only great experience and a first-rate faculty for constructive criticism, but great tact and a kindly knowledge of the sensitive human being mostly concerned.

As a rule, a music hall artist putting on a new act gets a certain amount of criticism from agents, managers, relatives, and friends, all well meaning, but seldom very useful. Then if the act gets booked no one dares to suggest improvement. The average turn could flourish a well-filled date book and say, "I should worry." Lots of people have excellent ideas, but can't explain them usefully.

Sometimes authors produce, but unless they are themselves performers they are not always helpful, but at least they see the show from the front. No one can really tell what a show is like unless they see it as the aurience does from the front; that is one of the difficulties of producing a show which one is playing in. Criticism may be one person's opinion, but some opinion is more worth having than others, because it comes from someone with the right instinct and knowledge. Anybody can tell when the right effect is not attained, but only the trained mind can tell why it isn't.—Yours faithfully,

HELENA MILLAIS.

ACTING-MANAGERS' ORGANISATION.

TO THE EDITOR OF "THE ERA."

Sir,—In common, no doubt, with many others, I have followed with keen interest the controversy over the proposed organisation for acting-managers, to which subject you have devoted so much of your valuable space. May I be permitted to express one or two views on this matter?

Firstly, I have read this morning in a well-known daily, that musical conductors have decided to form themselves into a trade union, the list including such eminent men as Sir Henry J. Wood, Major Mackenzie Rogan, and Mr. Landon Ronald. Is not this an example to those managers who maintain that it would be beneath their dignity to join a union. Where such eminent men lead, need there be any hesitation in following?

Secondly, it seems to me that, considering the enormous amount of responsibility which devolves upon him, the resident-manager is relatively the worst paid man in the profession. How many, I wonder, have received additions to their salary at all commensurate with the rise in the cost of living?

Finally, if they do not organise, the acting-managers will, like the middle classes, find themselves left at the post.—I enclose my card, and subscribe myself,

INTERESTED.

THE SHOWMAN WORLD.

Showmen's Guild Meeting.

Mr. Jacob Studt presided at a well-attended meeting of the South Wales Section of the Showmen's Guild, held at the Gnoll Hall, Neath. He was supported by Mr. John Turner (Secretary), Mr. George White (treasurer), assisted by Mr. George Sheldon.

The following new members were enrolled:—Messrs. T. Baker, V. Thomas, W. J. Clemos, J. Kerr, J. Evans, C. Dorlington.

Several important matters, such as increasing ground rents, were discussed, and the meeting closed with votes of thanks to the Chairman, and to the proprietors of the Gnoll Hall for granting the use of the hall.

Circus Proprietress's Death.

Mme. Bonter, the proprietress of the Fedrano Circus, whose death took place recently, ordered her tomb four years ago. But in consequence of the war, labour was scarce, and work was very slow, so Mme. Bonter was afraid that she would die before her tomb was ready. When she was on her death bed, the contractor came to see her, and told her that the tomb was ready, and presented his little bill, which was settled immediately. Madame Bonter died the same afternoon.

A meeting of the South Wales Showmen's and Stallholders' Association will be held at Gloucester on Sunday, October 3, with the object of enrolling further members. A similar meeting will also be held at Llanelly Fair.

The first meeting for the winter session of the Amusement Caterers' Society will be held at the Rising Sun Hotel, Tottenham Court-road, to-morrow (Thursday), when all members are requested to attend. The president will present a report of the Games Prosecutions, and other important matters will be dealt with.

Frank Bostock's Circus, a combination of talents, which has lately been successfully touring the West of England, arrived at Bath on Monday, and gave two capital shows to large audiences.

"The Life of Sir Herbert Tree," to be published by Messrs. Hutchinson and Co., on Sept. 29, is a collection of tributes to the memory of the distinguished actor by various well-known people. Lady Tree has written "A Trivial, Fond Record," which reveals her late husband in a very human light. Among other celebrated people who contribute to this memorial volume are Max Beerbohm, who writes "From a Brother's Standpoint," Sir Gilbert Parker (To the Memory of a Friend), Haddon Chambers, Viola and Iris Tree, Edmund Gosse, Bernard Shaw, and Louis N. Parker.

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"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

"THE RAIN IT RAINETH EVERY DAY."

A WAIL ABOUT THE WEATHER.

THE "frightfulness" waged this year upon the unfortunate British producer by the Clerk of the Weather has really transcended the bounds of all moderation and decency. Despite the way he behaved during May, we said, "Never mind, perhaps he'll atone by making June worthy of all the eulogies expressed about her by the poets." Vain hope; June was in every way a disappointment. Still, we withheld our censure in the hope that July would bring forth a change of heart. Again was our forbearance ill-repaid, but again we exercised it, for we felt sure that if the fellow possessed the minutest spark of honour he would feel impelled to give us an August wholly fine and wholly clear of sky. Alas! August was literally a "wash-out"! September commenced promisingly enough, but we were not to be deceived this time, and consequently when it rained for nearly the whole of the day on which we wrote this article, we were not at all surprised.

HUN OR BOLSHEVIST?

In our opinion, the present Clerk of the Weather is either a Hun or a Bolshevist, and in the interests of the British producer we beg to propose that he be immediately sacked without a reference, and his place filled by someone more efficient.

Seriously, though, we fear that the dreadful weather this country has experienced throughout nearly the whole of the Summer and Autumn must have had a very restrictive effect upon British production. All the more credit, then, to our British producers who, without the natural climatic advantages which so materially assist their American rivals in California, are now commencing to turn out productions which can be favourably compared with the best work from across the Atlantic.

ROUND ABOUT FILMLAND.

Film Actress and Pantomime Star—Good Screen Stories Wanted—Broadwest's New Racing Film.

Film Actress and Pantomime Star.

Dainty little Miss Daisy Burrell, who has played opposite Owen Nares in more than one romantic drama under Mr. G. B. Samuelson's direction, does not confine her appearance only to the silent stage. We hear that she has just arranged to play the part of Cinderella in this year's pantomime at the Empire, Sheffield. It is only a few years since Daisy, when playing Cinderella at the London Palladium, was seen by Mr. Samuelson, and since then she has interspersed her film appearances with many on the legitimate stage. "Nobody's Boy," at the Garrick Theatre, was one of her latest stage appearances, and Miss Burrell has also played in a number of productions at the Gaiety and Daly's.

£500 for Film Stories.

The scenario department of the Broadwest Company has been kept very busy since Mr. Walter West made his offer of £500 for suitable film stories. Manuscripts have reached the company from all over the world, and numbers have been sent by foreign entrants, usually too sensational for an English film. These are invariably written in a foreign language, and have necessitated the translation of over 150 manuscripts. The special offer closes on October 11. This, however, does not signify that the Broadwest Company is not open to consider further stories, as Mr. Walter West is only too anxious to obtain as many good ones as possible.

"A Rank Outsider."

Good progress is being made on the new Broadwest racing film, which is being directed by Richard Garrick, and is adapted from a Nat Gould novel. The cast will include Cameron Carr, Lewis Dayton, John Gliddon, and Gweneth Smith. Special facilities have been obtained for the making of the racing scenes, many of which will be "shot" on one of the most famous of our race-courses. Cameron Carr, who plays the heavy lead, is, we hear, at present suffering from cuts and bruises, for one of the earliest scenes which was filmed was his hasty exit through a window, aided by the hero. Before the scene was satisfactorily recorded many sheets of glass were broken, and Carr received several nasty cuts as he fell.

Vitagraph.

Jack Richardson, who appeared as the villain in William Duncan's last Vitagraph serial, "The Silent Avenger," has been engaged for a similar rôle in the next Duncan serial. Edith Johnson plays opposite Mr. Duncan.

Alice Joyce has begun active work on "Cousin Kate," a screen adaptation of the play by Hubert Henry Davis. Mrs. Sidney Drew will have charge of the production.

Granger's Marvels.

Many exhibitors who have found an increase in business through showing Granger's Marvels of the Universe, are loud in their praise of the help they have derived from the publicity aid sheet Grangers issued in connection with this series. A few copies of this invaluable aid are, we hear, still in print, and exhibitors requiring further copies, or those cinemas that may be showing "Granger's Marvels" for the first time, are advised to send to the Granger Publicity Department, 191, Wardour-street, London, for their copy. A similar well-informed and carefully compiled advertising aid sheet has been prepared for Granger's "Unmarried."

King's Hall, Bishop Auckland.

A new café has been built in conjunction with the King's Hall Picture House, Bishop Auckland, and to celebrate the opening Capt. H. Rudd, the proprietor, entertained the members of the Bishop Auckland Urban Council and a large number of guests to dinner. The new café is a capital example of the furnisher's and decorator's art, and is built on the latest designs. The furnishing and panelling are in mahogany, and seating accommodation is provided for 150. This room is also designed for dance and whist parties.

Newark Cinemas.

P. K. Wake, W. H. Ravenscroft, and Isaac Graham, all well known in Sheffield cinema circles, are directors of the proposed Newark Cinemas, Ltd., with a capital of £55,000.

Friendly Rivals.

At the annual outing of the staff of the King's Theatre, Ramsgate (managing director, Mr. R. V. Crow), a photograph of the party was taken by Mr. Walter H. Barrett, manager of the Queen's Cinema, a rival picture house in the same town.

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TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"THE WONDER MAN."

GEORGES CARPENTIER, ACTOR, BOXER, AND GENTLEMAN.

Controllers ..... Ideal
Star ..... Georges Carpentier
Type ..... Drama
Length ..... Seven Parts

Plays or films written round prominent personages with a view to exploiting their particular prowess are rarely entirely satisfactory, and it is therefore a pleasure to be able to state that "The Wonder Man," which features the famous French boxer, Georges Carpentier, as its hero, is both virile and interesting, the plot being original, effective, and leading up naturally to the denouement wherein the skill of the jeune premier prevails over both the science and the machinations of his ill-natured rival. The story concerns the mystery surrounding the antecedents of a young Frenchman named Henri D'Alour, who had made himself very popular in smart American Society — especially among the ladies—and who thus earns the dislike of Alan Gardner, the amateur champion boxer of the Potomac Club. Gardner challenges Henri, who at first refuses to fight, but when taunted with being a "quitter," accepts. A period of training ensues, the scenes connected with which proved very instructive. When at length the night of the contest arrives a fierce contest eventually ends in the victory of Henri, who, however, only wins by the barest of margins. Enraged by his defeat, Alan Gardner spreads reports which connect Henri with a robbery and murder which had occurred some time since, and he is later arrested. Eventually it transpires that Henri is a secret agent of the French Government, and his accuser himself is proved to have been the culprit. The training scenes and the actual boxing contest are outstanding incidents in the story, which is, however, interesting throughout. Georges Carpentier as the hero plays remarkably well, and the support and production altogether were first-rate.

[See our Film Markings.]

* * *

"THE LADDER OF LIES."

GIRL'S SACRIFICE FOR SAKE OF MAN'S HAPPINESS.

Production ..... Famous-Lasky
Type ..... Drama
Star ..... Ethel Clayton
Length ..... Five Reels

This is a story of a dishonourable wife and a self-sacrificing friend. Ethel Clayton is charming in the latter rôle, while the flirt is well played by Jean Acker. Edith Dane, having tried but failed to convince Peter Gordon, her pal, of the worthless nature of the woman he loves, is forced to witness the marriage, and the subsequent deception of the upright Peter. Matters reach a climax when the wife, visiting a notorious house in the company of an equally notorious man, is seen by Gordon. But owing to the guilty woman having borrowed Edith's cloak the latter is the one blamed, and after being requested to leave his house, she loses the comfort of Peter's friendship. Edith later forgets the unfortunate incident in the love of Gordon's partner, a stern believer in the truth. Peter feels called upon to relate the incident to his friend, and once again the girl is left alone. Visited by the lover of Peter's wife, she confides in him, and he immediately tells the truth to the man who holds her love. Overjoyed at Edith's innocence, Peter's partner resolves to keep silent, and leave an unsuspecting man to his happiness.

[See our Film Markings.]

* * *

"SQUARE SHOOTER."

WESTERNER HELPS COWBOY TO ROUND UP RUSTLERS.

Production ..... William Fox
Type ..... Drama
Star ..... Buck Jones
Length ..... Five Reels

"Square Shooter" is a Western drama containing all the thrills usually associated with this kind of subject. Buck Jones proves himself an attractive personality, and considerably helps the film in its bid for success. The story tells of the return of Chick, a wanderer, to his native village, and the discovery that his father's death has left him in sole charge of the ranch. The ranch having been managed by a partner, the latter is unaware of the wanderer's return, and sends his own senseless son to take charge. Chick accidentally falls in with the newcomer, learns his mission, and resolves to use his identity in order to round up some disreputable characters. Another acquaintance is a plucky girl who is endeavouring to make a home for her aunt and herself. Chick protects the girl from various dangers, and after some excitement he runs his men to earth, and is left in contentment with the girl he loves.

[See our Film Markings.]

* * *

"THE DAY SHE PAID."

WIFE'S ORDEAL TO SAVE HER STEPDAUGHTER.

Production ..... Universal
Type ..... Drama
Star ..... Francelia Billington
Length ..... Five Reels
Distributors ..... F.B.O.

In this production, adapted from the story, "Oats and the Woman," by Fanny Hurst, Francelia Billington, looking very beautiful, does some convincing work, and is well supported by Charles Clary. Marion Lane, an attractive dress model in the employ of Adam Kessler, marries Warren Rogers, an upright widower with two children. Revelling in the only home she has ever known, Marion keeps to herself the fact that Adam Kessler has been the cause of her downfall. While on a visit to his most important customer, Kessler commences a flirtation with Ardath, Roger's eldest daughter, much to the dismay of Marion. Unable to convince her husband of the man's real nature, she at last tells the story of her past, and is ordered from the home she loves. Later, while in New York, Rogers hears Kessler planning to trick Ardath as he did Marion, and after punishing the blackguard he takes Marion back to his home and heart.

* * *

"THE WINDING ROAD."

FELON'S DEATH-BED REPARATION

Production .. British Famous Films, Ltd.
Type ..... Drama
Length ..... Five Parts
Controllers .. Ashley's Exclusives, Ltd.

"The Winding Road" is a story which, though familiar enough, makes an irresistible appeal. It concerns the affection of a country maiden named Ruth, the daughter of a small farmer, for Major Gawthorne, who, when he is laid low by a cowardly assault by a poacher, is called upon to nurse him back to health. This she does, but in doing so loses both her heart and her honour, being afterwards cruelly left to bear her trouble alone. Gawthorne is a thorough outsider, and after a short career of affluence, the result of card-sharping, is eventually brought to book, and is promptly cashiered. He later joins a gang of banknote forgers, but is quickly run to earth, a sentence of three years' penal servitude ensuing. It is only now that he realises his baseness to the girl who had given him her unselfish love, and he at last makes amends as far as possible by marrying Ruth whilst in prison and on the point of death. The acting was good.

* * *

"JUST A WIFE."

A STORY OF HUSBANDS AND WIVES WHO MAKE A FALSE START.

Production ..... Walturdaw
Star ..... Kathlyn Williams
Type ..... Drama
Length ..... 5,400 ft.

The trade show of this Walturdaw film was given at the Shaftesbury Cinema on Wednesday. The story is concerned with the old theme of the two women who are both in love with the same man, and the complications which this brings about. The man is Richard Emerson, a young engineer, who has little ambition in life until it is stirred into activity by Eleanor Lathrop, his business assistant and confidential adviser. As their close relationship becomes the subject of a good deal of scandalous talk that is detrimental to the business interests of Emerson, he is persuaded to marry Mary Lee, a charming Southern girl of ancient family, but as both admit that love has had nothing to do with their union—the girl declaring that she married because of her hatred of genteel poverty—they agree to live apart, he at his club in New York, and she at her husband's delightful country home. With the assistance of Eleanor, who is a young woman of wonderful business abilities, Emerson becomes a railway magnate, but in the meantime she has fallen deeply in love with him. Mary, in her luxurious home, finds that her life is very lonely and unsatisfactory without a husband's love and protection. On the third anniversary of their marriage Emerson pays his wife a visit, and is quickly followed by Eleanor, who, it is revealed, is a married woman separated from her husband. The story ends with both couples deciding to start their wedded lives afresh and under happier conditions. Miss Kathlyn Williams made good use of her opportunities in the part of Eleanor Lathrop.

* * *

"THE CUP OF FURY."

SPY STORY, FINELY STAGED AND ACTED.

Production .. Rex Beach Eminent Authors Pictures
Type ..... Drama
Stars .. Helen Chadwick, Rockcliffe Fellowes
Length ..... Five Parts
Distributors .... Messrs. Goldwyn, Ltd.
Release ..... Oct. 31, 1921

An excellent plot, fine photography, and capital acting combine to make the Goldwyn screen version of Rupert Hughes' novel, "The Cup of Fury," an assured success when released. Shown at the Shaftesbury Pavilion on Wednesday, it fully sustained the high standard previously set by this company. The plot is concerned with the war, though not strictly speaking a war story. Sir Joseph Webling and his wife, posing as British society magnates, are in reality destroying the shipping by supplying Germany with information. They have adopted a pretty young actress found stranded in vaudeville in Berlin, who is an American, and make her the innocent catspaw by which to carry messages. Discovered, and about to be taken to the Tower as traitors, Sir Joseph takes poison and administers it also to his wife, and Mamise, the girl, is deported to America. Here she comes into contact with Davidge, a shipbuilder, whom she had also met and liked in London, and, unconscious of her identity with the notorious spies, he employs her in the shipyards. Here again she is the innocent cause of betrayal, but Davidge has faith in her, and by going to work as a "boy" in the "yards" she is enabled to catch the real plotters red-handed. She thereby clears her reputation, and is free to love and marry Davidge. The story is magnificently staged, and finely acted by Helen Chadwick as Mamise, and Rockcliffe Fellowes as Davidge. Some capital character studies are introduced.

[See our Film Markings.]

"The Great Gay Road," a new Broadwest film, in which Stewart Rome plays the leading part, has been directed by Norman MacDonald.

COMING FILM TRADE SHOWS.

LONDON.

Crimson Stain Mystery (Granger), West End, 11, Sept. 28.
Pinto (Goldwyn), New Gallery, 11, Sept. 22.
A Perilous Voyage (L.I.F.T.), 22, Deanman-street, 5, Sept. 22.
The Third Eye (Pathé), London Pavilion, 2.30, Sept. 22.
The Rattler (Ward's), Shaftesbury Pavilion, 11.15, Sept. 22.
The Peddler of Lies (F.B.O.), Own Theatre, 11 and 3, Sept. 22.
Pillars of Society (Moss), London Pavilion, 3, Sept. 23.
Branded (Gaumont), West End, 11, Sept. 23.
Helen of Four Gates (Hepworth), New Gallery, 11, Sept. 23.
The Heart of Twenty, Own Theatre, 11 and 3, Sept. 23.
Pillars of Society (Moss), London Pavilion, 3, Sept. 23.
Bandit and Preacher, Cheating (West. Imp.), Own Theatre, 2.45, Sept. 24.

BELFAST.

The Fordington Twins (Gaumont), Own Theatre, 11, Sept. 22.

BIRMINGHAM.

Almost a Husband (Goldwyn), Futurist, 11, Sept. 22.
Dollars and the Woman (Vitagraph), King's Hall, 11, Sept. 22.
Helen of Four Gates (Hepworth), Futurist, 11, Sept. 23.
In Quest of Happiness (West. Imp.), Scala, 7, Sept. 26.
Branded (Gaumont), Scala, 11, Sept. 27.
The Third Eye (Pathé), Futurist, 11, Sept. 27.

BRISTOL.

Love's Harvest (Fox), Palace, Baldwin-street, 11.15, Sept. 22.

CARDIFF.

Helen of Four Gates (Hepworth), Park Hall Cinema, 11.30, Sept. 22.
The Tidal Wave (Stoll), Own Theatre, 11 and 3, Sept. 22.
Little Hour of Peter Wells (Granger), Cinema Ex., 11, Sept. 23.
My Husband's Other Wife (Gaumont), Own Theatre, 11 and 3, Sept. 22.
The Tidal Wave (Stoll), Own Theatre, 11 and 3, Sept. 23.
Hawk's Trail (Gaumont), Own Theatre, 11 and 2.30, Sept. 27 and 28.

DUBLIN.

Gold Nuggets (Fox), Carlton, 11.30, Sept. 22.
Hawk's Trail (Gaumont), Own Theatre, 11.30, Sept. 27.
My Husband's Other Wife (Gaumont), Own Theatre, 11.30 Sept. 28.

GLASGOW.

The Breed of the Treshams (Square), Salon, 11, Sept. 22.
The Ladder of Lies (F.-Lasky), Cinema House, 11, Sept. 22.
Maid of Mystery (L.I.F.T.), Salon, 11, Sept. 22.
Uncharted Channels (Jury), Own Theatre, 2.30, Sept. 22.
The Courage of Marge O'Doone (Vitagraph), Grand Central P.H., 11, Sept. 23.
Helen of Four Gates (Hepworth), Savoy, 11.30, Sept. 23.
Branded (Gaumont), Salon, 11, Sept. 28.

LEEDS.

Courage of Marge O'Doone (Vitagraph), Cinema Ex., 10.40, Sept. 22.
Cup of Fury (Goldwyn), Cinema Ex., 10.40, Sept. 23.
Helen of Four Gates (Hepworth), Cinema Ex., 2.30, Sept. 23.
The Third Eye (Pathé), Cinema Ex., 11.40, Sept. 23.
From Now On (Fox), Cinema Ex., 2.30, Sept. 23.

LIVERPOOL.

The Question (G.P. Films), Prince of Wales P.H., 11, Sept. 22.
The Mask (Phillips), Cinema Ex., 11, Sept. 22.
Courage of Marge O'Doone (Vitagraph), Scala, 11, Sept. 22.
The Hawk's Trail (Gaumont), City P.H., 11, Sept. 23.
The Hawk's Trail (Gaumont), Own Theatre, 2.30, Sept. 23.
Helen of Four Gates (Hepworth), Prince of Wales P.T., 11.30, Sept. 23.
The Fortune Teller (Jury), Cinema Ex., 2.30, Sept. 23.
Common Clay (Pathé), Own Theatre, 11 and 2.30, Sept. 24.
The Quest of Happiness (West. Imp.), Prince of Wales P. T., 11, Sept. 24.
The Hawk's Trail (Gaumont), City P.H., 11, Sept. 24.
The Hawk's Trail (Gaumont), Own Theatre, 2.30, Sept. 24.
The Third Eye (Pathé), Own Theatre, 34, Paradise-street, 11 and 2.30, Sept. 28.

MANCHESTER.

Common Clay (Pathé), Own Theatre, 11 and 2.30, Sept. 22.
In Quest of Happiness (West. Imp.), Peter-street P.H., 11.30, Sept. 22.
Maciste—Super Man (L.I.F.T.), Deansgate P.H., 11, Sept. 22.
Alias Jimmy Valentine (Jury), Cinema Ex., 2.30, Sept. 22.
Common Clay (Pathé), Own Theatre, 11 and 2.30, Sept. 23.
Cynthia of the Minute (Wardour Films), Peter-street P.H., 11.15, Sept. 23.
Cynthia of the Minute (Wardour Films), Own Theatre, 2.30 Sept. 23.
Helen of Four Gates (Hepworth), Oxford P.H., 11.30, Sept. 23.
The Square Shooter (Fox), Deansgate P.H., 11, Sept. 23.
The Vortex (West. Imp.), Peter-street P.H., 11.30, Sept. 24.

NEWCASTLE.

The Wonder Man (Ideal), Cinema Ex., 11, Sept. 22.
Other Men's Shoes (F.B.O.), Stoll P.H., 11.15, Sept. 22.
The Tavern Knight (Stoll), New Pavilion, 11.15, Sept. 23.
The Breed of the Treshams (Astra), Stoll P.H., 11.15, Sept. 23.
The Hawk's Trail (Gaumont), Own Theatre, 11 and 2. Sept. 23.
Laddie (Butcher), Stoll P.H., 11.15, Sept. 23.
Helen of Four Gates (Hepworth), Grey-street P.H., 11.30, Sept. 23.
The Masked Acrobat (N. Mutual), New Pavilion, 11.15, Sept. 28.

NOTTINGHAM.

Lord and Lady Algy (Goldwyn), Picture House, 11, Sept. 22.
What's Your Hurry? (Famous-Lasky), New Empress, 11, Sept. 22.
Branded (Gaumont), Scala, Market-street, 11, Sept. 28.
Common Clay (Pathé), Cinema Ex., 11, Sept. 28.

SHEFFIELD.

Cup of Fury (Goldwyn), Tivoli, 11, Sept. 22.
Uncharted Channels (New Century), Own Theatre, 2.30, Sept. 22.
The Mischief Man (Jury), Own Theatre, 2.30, Sept. 22.
Would You Forgive? (Fox), Electra Palace, 11, Sept. 22.
Helen of Four Gates (Hepworth), Union-street P.P., 11.30, Sept. 23.
In Quest of Happiness (West. Imp.), Union-street P.P., 11, Sept. 28.

"THE ERA" FILM SECTION

"THE HAWK'S TRAIL."

"UNCLE'S" PLOT TO DISPOSE OF TWO SISTERS.

Type ..... Serial
Stars .....King Baggot and Grace Darmond
Length .... Fifteen Two-Reel Episodes
Distributors ..... Gaumont's

Gaumont's latest serial, "The Hawk's Trail," contains many exciting incidents, King Baggot, playing many rôles, being very fine as the Hawk, while the two other stars are Grace Darmond and Rhea Mitchell. Posing as the brother of the late Steven Drake, "Iron" Dugan has gained possession of the former's fortune, which should rightfully have gone to his two daughters, Claire and Jean Drake. Claire, being kept a prisoner, is reported dead, but Jean, unaware of her supposed uncle's hatred of her, is happy in the love of upright young Bob Dugan. Sheldon Steele, criminologist, and man of wealth, sometimes known as the Hawk, is employed by Jean to investigate the fate of her sister. Fully aware of Dugan's evil planning, Steele outwits him in various clever plots, until gradually the feud develops into a well-matched game of wits. Through the cleverness of the Hawk, Claire is restored to her friends, Dugan meets a well-deserved fate, and finally, when Jean marries Bob, Steele claims as his reward Claire's love.

* * *

"COMMON CLAY."

DRAMA OF HUMAN FRAILTY.

Production ..... Pathé
Type ..... Drama
Star ..... Fanny Ward
Length ..... Five Reels

"Common Clay" is a good strong subject with a universal appeal. Miss Fanny Ward has an emotional rôle, of which she takes the fullest advantage, and a capable cast supports. Ellen Neal, tired of a drab home life, becomes friendly with Jennie Peters, a cabaret habitué. At Benders Dance Hall they meet Arthur Wakley. With this companion Ellen unknowingly enters a disreputable house, and when the place is raided she spends the night in gaol. Later she secures a position as housemaid in the home of Mrs. Fullerton, a society matron. Ellen is attracted by the kind nature of Hugh, the son of the house, and gradually her admiration changes to adoration. Before he leaves for the Front Ellen is forced to confess her love, and Hugh, fascinated by her beauty, returns the affection. Ellen, becoming a mother, is refused assistance by the Fullertons, and brings the case to court, and during the hearing is claimed by Judge Filson, an old friend of the Fullerton's, as his daughter. Afterwards Ellen is sent to school, and returns in time for a reception given by her father. Here she meets Hugh, just returned from France, and finally after explanations there is a happy re-union.

MAX LINDER IN "LE PETIT CAFE."

The Little Café.

The General Film Renting Co. are trade showing at the Alhambra on Friday next, at 3 p.m., "The Little Café," from the French comedy, "Le Petit Café," by Tristan Bernard, starring the great Max Linder. This is Max Linder's first picture since the war.

"The Golden Web."

The Anchor Film Company's next production, which is being trade shown at The Shaftesbury Pavilion, on Thursday, at 11.30, is all-British, produced and photographed by Lieut. Geoffery Malins, O.B.E., who became famous by his masterly work in photographing the Official War Films, "The Battle of the Somme," and "The Battle of the Ancre and Advance of the Tanks." It is entitled "The Golden Web," and is adapted from the well-known novel of the same name to the screen by Milton Rosmer, who also enacts the chief rôle. Mr. Rosmer is supported by Ena Beaumont and an all-star cast.

"The Marriage Bond."

The next production put out by the Amber Film Company features Nat Goodwin, the famous American actor, in the "Marriage Bond." This will be shown to the Trade on Wednesday next at the Shaftesbury Pavilion at 11.30 a.m. prompt.

THE GREATEST AMERICAN ACTOR OF ALL TIMES—

Nat Goodwin

SUPPORTED BY

Margaret Greene

In a delightful drama, beautifully told with intense power,

THE

MARRIAGE BOND

TRADE SHOW:

Shaftesbury Pavilion,——

Sept. 29, at 11.30 prompt.

AMBER FILM COMPANY.

2, UPPER JAMES STREET,
GOLDEN SQUARE,
LONDON, W.

'Phone—GERRARD 4615.

A Date to Reserve!!

TUESDAY, November 2,

At 3 p.m.

A FILM VERSION of the "DAILY MIRROR" STORY

A BACHELOR HUSBAND

BY

RUBY M. AYRES,

STARRING

LYN HARDING

Produced by KENELM FOSS, producer of "Breed of the Treshams," etc.

Will be Trade Shown on that day at the

LONDON ALHAMBRA,

ALL SEATS NUMBERED AND RESERVED: APPLY TO—

ASTRA FILMS, Ltd.,

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"THE ERA" FILM SECTION

"IN QUEST OF HAPPINESS."

STRUGGLE BETWEEN YOUTH, AGE AND WEALTH.

Production ..... Swedish Biograph Co.
Type ..... Love Drama
Stars .. Renee Bjorling and Ivan Hedquist
Length ..... Six Reels
Release ..... Nov. 28, 1921
Distributors .. Western Import Co. Ltd.

A simple story, set in the quaint atmosphere of a little Swedish village, was revealed in the Western Import play, "In Quest of Happiness," screened at the Alhambra on Tuesday afternoon, the 14th. It concerns the love affairs of Maurice, the Mayor's conceited son, who falls in love with Marie, the daughter of the village baker. He is fully aware of the honour he considers he has done her, and after the formal betrothal takes her on a visit to his Uncle Theodore, a wealthy farmer and mine owner. In order to win some of his wealth he tries to make Marie a partner to his plans of flattery, but the girl is too shy and innocent to aid him. Her very childishness and fear of him arouses Uncle Theodore's interest, and noting his nephew's discourteous and patronising treatment, he does his best to look after Marie. The girl wins the heart of his aged mother and all the servants of the place, and in the end learns to love Uncle Theodore, and the man loves her. On the eve of departure Marie exposes a trick of Maurice's to defraud his uncle, and finally finds happiness. The acting of Renee Bjorling and Ivan Hedquist is exceedingly capable, and the admirable scenic settings and the character studies of the peasants and servants contribute greatly to the attractiveness of the film.

[See our Film Markings.]

* * *

"LADDIE."

STORY OF A MOTHER'S LOVE.

Production ..... Master Films, Ltd.
Type ..... Domestic Drama
Star ..... Sydney Fairebrother
Length ..... 5,000 ft.
Distributors .. Butchers Film Service, Ltd.

"Laddie," shown by Messrs. Butchers, Ltd., at the London Pavilion on Friday, is a screen version of the well-known book by the author of "Tip Cat." It admirably fulfils its purpose. It is a simple story, simply told, and the producer, Mr. Bannister Merwin, has certainly done well with the material at his command. It is the story of a country mother whose young son goes up to London and becomes a celebrated physician. Though he sends her money he apparently never finds time to see her in the fifteen years which it takes him to achieve a career. He is in love with a society girl, and secretly afraid to expose his humble birth. At last, when the old mother's cottage is taken away by the landlord, she decides, on the impulse of the moment, to come up to her son in London. She arrives at an inopportune moment, when Dr. Carter is giving a big dinner party in honour of his engagement to Violet Meredyth. He is ashamed to announce her presence to his guests, and his mother realises the truth, and though she conceals her hurt at the time, in the morning she leaves the house. Too late Dr. Carter realises that the shame is his, and finally tells the truth to Violet, finding that she loves him all the more, and together they set out to find the little mother. At last he chances upon her in the casualty ward, and has her brought back home and nursed back to health and happiness. As a medium for the acting powers of Miss Sydney Fairebrother, the well-known actress, the film is an excellent one, and she is well supported by the remainder of the cast.

BECK CINEMATOGRAPH PRODUCTS.

We are advised by the Beck Cinematograph Manufacturing Co., Ltd., of Beck House, 21, Shaftesbury-avenue, London, W. 1., that they have appointed Mr. E. Grattan Milloy, of 28, Deansgate Arcade, Manchester, their sole agent for Lancashire.

At his handsome showrooms, samples of all Messrs. Beck's products are on view, and members of the trade are cordially invited to call and inspect them.

Messrs. Beck's agent for Scotland is Mr. George Baker, Kinema Trade House, 130, Renfield-street, Glasgow.

"The Peacock."

Mrs. Saba Raleigh is playing "The Peacock" in Bryant Washburn's British production, "The Road to London." The character is so named because she is an imposing woman who usually wears large hats and enormous feathers. Mrs. Raleigh has made two or three films for the B. & C. Co. in England, and while she was in America she played with Marie Doro in "Diplomacy" and in a film with Theda Bara.

"The Call of the Road."

Grangers' have, we hear, already had many applications for seats for the Alhambra showing of "The Call of the Road," down for Tuesday, Oct. 5, at 3 p.m. The picture is an I. B. Davidson photoplay that breathes the spirit of Britain at one of he most picturesque and romantic times. Some special music is being arranged, and includes the introduction of two old English songs that find a part within the clever story that A. E. Coleby has written and produced.

"The Sack of Rome."

The trade show of "The Sack of Rome," by Singor Guazzoni, is fixed for Oct. 8, at 3 p.m., at the Alhambra. The few particulars which have been given of this spectacular production have resulted in Dr. Pettinati, who has the disposal of this film for the United Kingdom, being inundated with enquiries. It is interesting to hear that the rôle of the Pope, which is one of the leading characters of the film, has been acted by Signor Diaz, who was in command of the Italian Army during the war. It is expected that Signor Guazzoni himself will be present at the trade show; this being his first visit to this country.

BROADWEST STARS IN SCOTLAND.

HEARTY RECEPTION IN DUNDEE AND GLASGOW

Miss Violet Hopson, who was accompanied by Mr. Gregory Scott, Mr. Stewart Rome, and Mr. Walter West, received a very hearty welcome both from the Scottish trade and from the Scottish public on her recent visit to Glasgow and Dundee. At Glasgow they were guests at a luncheon given in the North British Hotel by the Argosy Film Co., Ltd., where Mr. Yuille (on behalf of the Argosy Co.) proposed the toast of "Good Health and Good Fortune to Miss Hopson and our other guests of the Broadwest Company." In proposing this toast the chairman paid tribute to the great success which Miss Hopson and Messrs. Rome and Scott had achieved as film artists. In his (Mr. Yuille's) opinion there was no doubt that the British film had a great future in store for it, and there was also no doubt that the British public were out to give the utmost support to such home-made films. Miss Violet Hopson was now as great a favourite with British audiences as any of the American screen stars.

Mr. Walter West, who, on rising to acknowledge this toast, was received with much heartiness, had some very interesting observations to make regarding British and American films. British films (he stated) had had a big fight to get into the market, but during the past ten years such great progress had been made in the production of such films that they were taking a big place in the world's markets. He felt sure that there were unlimited possibilities in British-made films, and that in Britain they had artists who were equal to any which America could produce. It was pleasing to find the large number of cinemas which were now starring British films.

Brief acknowledgments were also made by Mr. Gregory Scott and Mr. Stewart Rome, while, after some persuasion, Miss Violet Hopson also acknowledged the call of the company for a speech. Miss Hopson said how deeply she had been touched with the warmth of her reception. She had never anticipated getting such a tremendous welcome from the people of Scotland, and the events of the past two days would live long in her memory. During her visit to Glasgow Miss Hopson made personal appearances at Cranston's Picture House and at the Savoy Picture House in Hope-street.

Miss Violet Hopson and her companions visited Dundee during the week and put in a strenuous and enjoyable time. On Wednesday forenoon the party visited Keiller's famous chocolate and jam factory and were accorded a hearty reception by the workers, Miss Hopson being presented with a magnificent casket of chocolate and a cake, upon which her name was written, and which she declared was too pretty to eat. The visitors were thereafter entertained to luncheon in the Royal British Hotel by Lord Provost Sir William Don and Lady Don. Sir William Don proposed the health of the visitors, and said that the cinema and the church both had a part to perform in the education and uplifting of the people. Mr. Walter West, in reply stated that 15 million persons visited the cinemas in the United Kingdom every week, but 90 per cent. of the receipts went to America. But Britain's youngest industry was striving to remedy this state of affairs, and was succeeding rapidly. On Wednesday afternoon the Broadwest party attended the garden fête in aid of St. Margaret's Church, Barnhill, which was held in the beautiful grounds of Rocknowe, Broughty Ferry. Miss Hopson was enthusiastically received, and in a few well-chosen words, opened the bazaar and wished it all the success it deserved. Miss Hopson was then presented with an exquisite bouquet of tea roses.

On Thursday morning, the party visited the Panmure Yard of the Dundee Shipbuilding Co., Ltd. The various activities of the yard were explained to the visitors, and Miss Hopson after donning the gloves, worked several of the machines. The Dundee Fire Station was visited during the afternoon, and here the party were initiated into all phases and afterwards treated to a run on one of the machines round the central parts of the city. A visit to Shand's Picture Theatre in the evening was preceded by an enjoyable motor run.

CRYSTAL PALACE CINEMA FETE.

No fewer than fifty-three prizes, representing a total value of £260, are to be presented at the Fancy Dress Victory Carnival and Cinema Fête organised by Mr. Langford Reed for the Crystal Palace management, on Saturday, October 9th.

The prizes are to be presented by Sir David Burnett, the Chairman of the Crystal Palace Trustees, and the costumes will be judged by film stars, including:—The Misses Peggy Hyland, Ivy Duke, Mary Odette, Violet Hopson, Mary Dibley, Isobel Elsom, Eileen Dennes, Mercy Hatton, and Messrs. Guy Newall, Bryant Washburn, Milton Rosmer, Gerald Ames, Sir Simeon Stuart, Stewart Rome and Gregory Scott.

During the afternoon there will be an exhibition of the latest ball-room dances by four well-known experts, and a Charlie Chaplin competition at 3.

Mr. L. Reed, on behalf of Mr. Henry James Buckland, the General Manager of the Crystal Palace, wishes to thank the firms who have so kindly given prizes and also the numerous ladies and gentlemen in the Film World, particularly Mr. H. B. Hampton, of George Clark Productions, and Messrs. Fogwell and Corner of the Fox Film Company, who have offered their kind assistance in the work of organisation.

"Two Little Wooden Shoes."

For one of the scenes in the Progress-Butcher film, "Two Little Wooden Shoes," Mr. Sidney Morgan was fortunate in obtaining permission to "take" inside the Salon in Paris, and for other incidents in the same film he had the use of Brussels market from 7 a.m. until 6 p.m.

"Social Barriers."

In our review last week of the Hayward production, "Social Barriers," it was stated that the distributors of the film are Ward's. This is incorrect. Hayward's are the distributors.

"Crimson Stain Mystery."

A selection of the episodes of "The Crimson Stain Mystery," the Granger sixteen episode serial, will be shown at The West-End Cinema, on September 29th, at 11 a.m. Maurice Costello, one of the world's premier cinema favourites, is supported by beautiful Ethel Grandin. It is claimed for "The Crimson Stain Mystery" that it is impossible to say who is the villain of the piece until the last of the pictures of the final episode are seen.

Barker Motion Photography, Ltd.

The Barker Motion Photography, Ltd., are preparing for busy times in the near future. The whole of the film-printing factory is under reconstruction and being equipped with new machinery which will enable them to carry out forthcoming orders with greater speed and perfection.

Aurora Mardiganian.

Aurora Mardiganian, the heroine of "Auction of Souls," the film in which the misery and torture undergone by the Armenians at the hands of the Turks are so vividly pictured, is expected to arrive in England shortly with a view to a lecture tour.

Donald Crisp.

Donald Crisp, the well-known director and producer, has arrived in London from New York to take up the post of director to the British Famous Players-Lasky studios in Islington. He is English by birth, but has spent many years in America, where he is known, and in England, for his fine work as Battling Burrows in D. W. Griffith's "Broken Blossoms." His assistant director, Claud Mitchell, is also British, both men being sent over here in accordance with the policy of the British company, that British producers and directors should be employed as far as possible to screen the work of British brains. Crisp's first production will be based on a special scenario, by Sir James Barrie or George Bernard Shaw.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Sept. 26 ..	The Ladder of Lies	Paramount—Art.	—	4000	8½	B
Nov. 28 ..	In Quest of Happiness ..	W'stn Imp'rt Bio.	—	6000	10	A D
Dec. 12 ..	The Hawk's Trail	Gaumont-American	Serial	15 Epi 2000	9	C
Dec. 19 ..	Eliza Comes to Stay.. ..	Jury's Metro	Comedy	5000	9	D
Notknown	The Square Shooter	Fox	Western Dream	4740	9	C B
Notknown	Mutt and Jeff Cartoon ..	—	—	1000	9	D
Notknown	Paramount Magazine ..	Paramount-Art.	—	1000	9	D
Notknown	Common Clay	Pathé. F. Ward	Melodr'ma	5000	9	C B
Notknown	The Cup of Fury	Goldwyn	Melodr'ma	5000	8½	C B
Notknown	The Wonder Man	Ideal Carpentier	Drama	7000	9½	B D
Notknown	Winchester —	Ideal	Educat'n'l Interest	700	9	—
Notknown	The Cheater	Jury's-American	Drama	5000	9	B
Notknown	Cynthia of the Minute ..	Wardour-Gibraltar	Melodr'ma	6000	9	C B
Notknown	The Courage of Marge O'Dene	Vitagraph	Melodr'ma	6000	10	C
Notknown	The Sentimental Bloke ..	Carrol-Australia	Comedy-Drama	6000	10	D
Notknown	The Shadow of Rosalie ..	Byrnes-Walturdaw	Melodr'ma	5000	8½	B
Notknown	Facing Death —	L.I.F.T. Maciste	Drama	5000	9½	C B
Notknown	A Perilous Voyage	L.I.F.T. Maciste	Drama	5000	9½	C B
Notknown	The Battler	Hayward's	Melodr'ma	5000	9	C

OPEN MARKET.

Notknown	Fox News	Fox	Interest	1000	9	D
Notknown	Pathé Pictorial	Pathé	Interest	—	9½	D
Notknown	Pathé Gazette	Pathé	Interest	—	9	D

Friday Next, Sept. 24,
TRADE SHOW
of the finest comedy film produced for many years
"THE LITTLE CAFÉ"
from the great French Comedy, "Le Petit Café," by Tristan Bernard. The success of the Palais-Royal, Paris, and of the Playhouse, London
IN SIX REELS. STARRING THE GREAT
MAX LINDER
ALHAMBRA,
at 3 p.m. prompt.
THE GENERAL FILM RENTING
(1920) COMPANY, Ltd.
Managing Director: H. DENTON HARDWICKE.
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ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Monday morning in each week.]

PLAYS.

Abbott Co., Ernest R.—Sept. 20, Alex. T., Ilfracombe; 27, P.H., Nantwich.
Abraham Lincoln.—Sept. 13, G., Llandudno; 27, R., Bradford.
Afgar.—Sept. 20, Wimbledon Theatre, S.W.; 27, King's, Hammersmith.
Allington Charley Opera Co. — Sept. 20, T.R., Bath; 27, R., Barry.
Arcadians (Moreton & Heath)—Sept. 20, County, Reading; 27, Palace, Maidstone.
Arcadians (Courtneidge).—Sept. 20, T.R., Huddersfield; 27, Pal., Tynemouth.
Are You a Mason?—Sept. 20, Alex., Wisbech (3), G., Rhyl (3); 27, P., Weston-super-Mare.
Baby Hunting (T. C. Wray).—Sept. 20, P., Ramsgate (3), P.G., Folkestone (3); 27, G., Hastings.
Balkan Princess.—Sept. 20, Shodfriars H., Boston; 27, T.R., Lincoln.
Bayntun Shakespeare Co., Henry.—Sept. 20, Lyc., Dumfries; 27, Emp., Rotherham.
Benson-Neilson Co.—Sept. 20, T.R., Plymouth; 27, T.R., Exeter.
Betty (Macdonald and Young).—Sept. 20, Palace, Ratcliffe; 27, Hippo., Keighley.
Betty (Edwardes).—Sept. 20, O.H., Northampton; 27, Grand, Oldham.
Billeted.—Sept. 27, P., Bridgnorth (2), Sallet's Hall, Droitwich (1), Ass. R., Malvern (3).
Bird of Paradise (Butt).—Sept. 20, O.H., Belfast; 27, Lyc., Sheffield.
Boy, The (Macdonald and Young).—Sept. 20, T.R., Bournemouth; 27, Shakespeare, Liverpool.
Boy of My Heart (Walter Howard).—Sept. 27, O.H., Cheltenham.
Carl Rosa Opera Co. (N.).—Sept. 20, O.H., Burton; 27, T.R., Huddersfield.
Charley's Aunt.—Sept. 20, T.R., Norwich; 27, T.R., Nottingham.
Choice, The.—Sept. 20, T.R., Bradford; 27, O.H., Harrogate.
Chu Chin Chow (Red).—Sept. 20, Grand, Wolverhampton; 27, O.H., Coventry.
Chu Chin Chow (Blue).—Sept. 20, Hammers, Bradford; 27, T.R., Leeds.
Cinderella Man (Butt).—Sept. 20, Prince's, Manchester; 27, Gaiety, Dublin.
Circus Queen.—Sept. 20, Hip., Sheffield.
Come Out of the Kitchen. — Sept. 20, P. Pier, Brighton; 27, Wimbledon.
Congdon & Roberts Co.—Sept. 20, P.H., March (3), New, Boston (3).
Crimson Alibi.—Sept. 20, Grand, Nelson; 27, W.G., New Brighton
Disgraced.—Sept. 20, Olym., Bulwell.
Dobell, W. L. — Sept. 20, T.H., Partarlington (3), Foresters' Hall, Tullamore.
Doran Shakespearean Co. (Charles).—Sept. 20, T.R., Peterborough; 27, Alex., Hull.
Douglas & Vaughan Co.—Sept. 20, Grand, Halifax; 27, T.R., Barnsley.
D'Oyly Carte.—Sept. 20, Emp., Coventry, and Prince's, Bristol; 27, O.H., Northampton, and Prince's, Bristol.
Face at the Window.—Sept. 20, Royal, Smethwick; 27, Royal, Aston.
Gay Bohemia.—Sept. 20, Emp., Edmonton.
Geisha, The.—Sept. 20, Shodfriars' H., Boston; 27, T.R., Lincoln.
General Post.—Sept. 20, P. Pav., Weston-s.-Mare; 23, Ass. R., Malvern; 27, W.P., Brighton.
Girl in the Taxi (No. 1).—Sept. 20, Minehead (3), Weston-s.-Mare (3); 27, Bath.
Going Up (Macdonald and Young).—Sept. 20, Hippo., Leigh; 27, T.R., Peterboro'.
Ignorance.—Sept. 27, Empire, Easington.
Jack o' Jingles.—Sept. 20, T.R., Dewsbury; 27, Prince's, Manchester.
Jeffersons.—Sept. 20, Princess's, Crayford; 27, Palace, Watford.
Joan of the Sword.—Sept. 20, Grand, Doncaster; 27, Grand, Halifax.
Kinema Kid.—Sept. 20, Pal., Chatham.
Kiss Call (Blue).—Sept. 20, T.R., Bury; 27, Court, Wigan.
Kiss Call (Red).—Sept. 20, Grand, Leeds; 27, Grand, Blackpool.
Kiss Call (Wallis and Henson).—Sept. 20, Long Eaton; 27, T.R., Windsor.
Law Divine.—Sept. 20, Lyc., Taunton; 27, T.R., Bognor.
Lilac Domino (Butt).—Sept. 20, Grand, Hull; 27, Court, Liverpool.
Lilac Domino (Macdonald and Young).—Sept. 20, O.H., Torquay; 27, T.R., Bournemouth.
Little Babette.—Sept. 20, T.R., Bognor.
Little Bit 'of Fluff.—Sept. 20, Grand, Croydon; 27, Royal P., Lowestoft.
Love Girl (Macdonald & Young).—Sept. 20, T.R., Exeter.
Luck of the Navy.—Sept. 20, T.R., Worthing (3), T.R., Bognor (3); 27, Palace, Ramsgate.
Maid of the East.—Sept. 20, Court, Wigan; 27, R., Birmingham.
Maid of the Mountains (Macdonald and Young).—Sept. 20, K.P., Weston-s.-Mare (3), Pav., Weymouth (3); 27, O.H., Torquay.
Man Who Stayed at Home.—Sept. 20, Pav. Newquay (3), Pav., Penzance (3); 27, Palace, Weston-s.-Mare.
Maude, Winifred.—Sept. 20, O.H., Kidderminster.
Mice and Men.—Sept. 20, Cromer (3); 27, T.R., Norwich.
Milestones (Platt and Eaton).—Sept. 20, Spa, Whitney (3), O.H., Bridlington (3); 27, T.R., Birkenhead.
Mill Girl's Wedding.—Sept. 20, Alex., Birmingham; 27, Hip., Bolton.
Mr. Pim Passes By (Boucicault & Limpus).—Sept. 20, T.R., Birmingham; 27, D.P., Eastbourne.
Mr. Pim Passes By (Dudley Stuart).—Sept. 20, Palace, Tynemouth; 27, O.H., Burton (3), G.T., Wellington (3).
My Aunt from New York.—Sept. 20, Alex., Birmingham; 27, Hippo., Bolton.
Ned Kean of Old Drury.—Sept. 20, T.R., Nottingham; 27, Spa, Bridlington.
Neilson-Terry, Phyllis.—Sept. 20, O.H., Blackpool; 27, Emp., Preston.
New Barmaid.—Sept. 20, Hip., Sheerness; 27, T.R., King's Lynn.
Nothing But the Truth (Macdonald and Young).—Sept. 20, Empire, Kingston; 27, T.R., Guildford.
Oh! Alexander.—Sept. 27, Pier Th., Eastbourne.
O'Mara Opera Co.—Sept. 20, Vic. O.H., Barnsley.
One Law for Both.—Sept. 20, Royal, Stratford, E.; 27, Empire, Grantham.
Osmond Co., Mrs. Fred.—Sept. 20, Hip., Mexborough.
Other Men's Wives.—Sept. 20, Olym., Bulwell; 27, Prince's, Hoyland.
Our Mr. Heppelwhite.—Sept. 20, New, Cambridge (3), O.H., Burton (3); 27, Pavilion, Torquay.
Paddy the Next Best Thing.—Sept. 20, T., Chester; 27, O.H., Middlesboro'.
Potash and Perlmutter.—Sept. 20, T.R., King's Lynn; 27, Aquar., Yarmouth.
Pretty Peggy (Radford & Rush).—Sept. 20, Swindon; 27, County, Reading.
Private Secretary.—Sept. 27, Corporation, Chesterfield.
Rapid Fire.—Sept. 20, Col., Portsmouth; 27, Imp., Canning Town.
Ridding (John).—Sept. 20, Hip., Lancaster; 27, Metropole, Bootle.
Romance of the Rosary.—Sept. 20, Alex., Birmingham; 27, Hippodrome, Bolton.
Rose of Arsby.—Sept. 20, New, Oxford; 27, Grand, Swansea.
Royal Divorce.—Sept. 20, Hip., Cannock; 27, Kennington Theatre.
Seven Days' Leave (Walter Howard). — Sept. 20, Alex., Hull; 27, T.R., Hanley.
Should a Husband Forgive?—Sept. 20, H., Mexboro'; 27, T.R., West Bromwich.
Sign of the Cross.—Sept. 20, T.R., Bolton; 27, T.R., Aston-u.-Lyne.
Silent Watch, The.—Sept. 20, T.R., North Shields; 27, G., West Hartlepool.
Silver King.—Sept. 20, New, Port Talbot; 27, T.R., Merthyr.
Soiled.—Sept. 20, T.R., Sheffield; 27, T.R., Middlesboro'.
Southern Maid (Geo. Edwardes).—Sept. 20, King's, Glasgow; 27, T.R., Newcastle
Sunshine of the World (Macdonald and Young).—Sept. 20, T.R., Plymouth; 27, T.R., Portsmouth.
Three Weeks.—Sept. 20, T.R., Halifax; 27, Empire, Preston.
Three Wise Fools.—Sept. 20, O.H., Bridlington (3), King's H., Ilkley (3); 27 Central H., Skegness (3), New, Boston (3).
Tiger's Cub.—Sept. 27, King's, Greenock.
Tilly of Bloomsbury.—Sept. 20, Lyc., Edinburgh; 27, H.M., Aberdeen.
Tilly of Bloomsbury.—Sept. 20, T.R., Merthyr; 27, Lyc., Ipswich.
Toto (Alexander Humphreys).—Sept. 20 Alex., Pontefract; 27, T.R., Leigh.
Toto (Mark Blow).—Sept. 20, Pier, Eastbourne; 27, Boro', Stratford.
Trood's Rep. Co. (Leo).—Sept. 20, T.R., Grantham; 27, Palace, Rugeley.
Two Little Drummer Boys.—Sept. 20, Vint's Pal., Llanelly.
Wagner & Skardon Rep. Co.—Sept. 20 Olym., Bulwell.
White Slave's Wedding.—Sept. 20, C.H., Workington.
Who's Hooper? (Butt) (Blue).—Sept. 20 T.R., Hanley; 27, T.R., Blackburn.
Who's Hooper? (Butt) (Red).—Sept. 20 T.R., Newcastle; 27, Grand, Hull.
World's Sweetheart.—Sept. 20, Canterbury

REVUES.

All Aboard.—Sept. 20, Pav., Southport.
Box of Tricks.—Sept. 20, Queen's, Poplar.
Bright and Breezy.—Sept. 20, G.T., W. Hartlepool; 27, Emp., Wakefield.
Cheero.—Sept. 20, Aberdare; 27, Pal., Ammanford.
Follies of 1920.—Sept. 20, Emp., Sunderland 27, Hippo., Newcastle.
Heads or Tails.—Sept. 20, Grand, Luton; 27, County, Bedford.
Joy-Bells.—Sept. 20, Emp., Newcastle; 27 Emp., Edinburgh.
Mumming Birds.—Sept. 20, Metropolitan W.; 27, Hip., Rotherhithe.
Oh! I—Sept. 20, Hip., Rochdale; 27, Pav. Glasgow.
Oh! La! La!—Sept. 20, West Stanley; 27 T.R., Hyde.
Real Stuff.—Sept. 20, Hip., Burslem; 27, Hip., Cannock.
Redheads.—Sept. 20, T.R., Barnsley; 27 Eden, Bishop Auckland.
Ship Ahoy!—Sept. 20, Empire, Porth; 27 Grand, Aberman.
Sparkling Eyes.—Sept. 20, T.R., Middlesboro'; 27, T.R., Middlesboro'.
What Next.—Sept. 20, Lewisham; 27, Hip. Aldershot.

"THE ERA" LETTER BOX.

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Ashwell, Miss Lena
Azuto, Miss Marie
Barker, Mr. Granville
Barnum, Mr. Fred T
Barrington, Mr. R.
Barton, Mrs.
Bass, Mr. George
Bateman, Miss Alys
Bateman, Miss J.
Beadell, Miss R.
Beale, Mr. Geo.
Belmore, Mr. Harry
Bennett, Mr. Stan
Bevans, Miss Violet
Blake, Mr. Gerald
Bloom, Miss Vera
Bordesas, Mr. P.
Boscombe, Mr. A. W.
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Carlisle, Miss Alex
Carlisle, Miss Elsie
Cash, Mr. Morny
Cavendish, Miss Jean
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Clarkson, Mr. Sydney
Clasper, Mr. R. J.
Cleveland, Mr. Stuart
Clifton, Miss Daisy
Clutterbuck, Mr. G.
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Cody, Mr. F. W.
Cole, Mr. Lionel
Collins, Mr. E.
Collins, Miss Lottie
Comaze, Mr. Fred
Corri, Mr. Frank
Coutts, Mr. Compton
Cove, Mr. Ernest
Craig, Mr. E. Gordon
Crawford, Miss Alice
Croft, Miss Annie
Cromwell, Mr. A. E.
Crouch, Mr. P.
Crouin, Mr. M.
Curwen, Mr. Harry
Cuthbert, Mr. J. B.
Cutler, Miss Kate
Dale, Mr. Alan
Daly, Miss Barnella
Dane, Mr. Cyril
D'Arguelles, Miss E. D
Davies, Clare
Davies, Mr. T. B.
Day, Miss Edith
De Biere, A.
Denny & Gordon, Messrs.
Dixon, Miss Eme
Dona, Madame
Donnett, Madame
Ducann
Dû For Mr. Harry
Edmonds, Mr. E. V.
Edwards, Mr. Henry
Egerton, Maie
Elliott, Miss Ruth
Elliott, Mr. J.
Ellys, Miss M.
Elsom, Miss Isobel
Emerald, Mr. Charles
Erle, Mr. Fred
Fairy, Miss
Fascia, Mr. Gustave
Fagan, Mr.
Fenner, Mr. Francis
Fink, Miss Edith
Finlay, Mr. Charles E.
Fleet-Barrington, Mr. R. G.
Fleming, Mr. Noel
Forbes, Miss Dolly
Ford, Miss Gene
Fords, Mr. Matt
Fournel, Monsieur Eug
Garrick, Miss Ethel
Gastelle, Miss Stella
Gaston, Mr. R. C.
George, Mr. George
Gilbert, Mr. E. R.
Gilmer, Miss Ruby
Glenny, Mr. Charles
Godfrey, Mr. Sidney
Good, Miss Ethel
Gordon, Miss Winifred
Grantham, Miss Betty
Grayson, Mr. Arthur
Gregory, Mr. George
Grossmith, Mrs. Weedon
Gurney, Mr. Edwin
Haleys, Misses Juveniles
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Halstan, Miss M.
Hamilton, Miss Rosie
Hanbury, Mr. C.
Harker, Miss Daisy
Harman, Mr. Lindsay
Harrington, Miss K.
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Hartley, Mr. Jackson
Harvey, Martin
Harvey, Mr. Chas.
Harvey, Miss Marie
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Hawe, Mr. Jimmy
Hay, Mr. Ian
Hayden, Mr. Percy
Hayes, Mr. T.
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Hilligist, Miss M
Hobart, Mrs.
Hoffmann, Fraulein Eugenie
Hollis, Mr. Bert
Holloway, Mr. Joe
Hope, Miss Jess
Hopson, Miss Violet
Houp-La, Mr. Richard
Hurley, Mr. W. L.
Irving, Miss Ethel
Irving, Mr.
Jerome, Miss Daisy
Jerrold, Miss May
Jines, Miss M.
Judge, Mr. Jack
Kauffman, Mr. H.
Kay, Mr. Ray
Kennedy, Mr. J. P.
Kingsley, C.
Lamore, Mr. Harry
Leahwood, Mr. Geo.
Lawlin, Miss Kitty
Lee, Miss Ardell
Leetman, Mr. F.
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Leroy, Mr. E.
Lester, Mr. Fred
Levark, Miss Dana
Leywood, Mr. Bert
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Lyndon, Mr.
Lyons, Mr. Geo.
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Mark, Miss Estelle
Maguitus
May, Mr. Edw.
Maynard, Miss Dolly
McAudie, Mr. J. F.
McKenzie, Mr. Jack
Melbacks, The Musical
Melbourne, Mr. Tom
Mills, Mr. Pennyton
Mitchell, Miss Molly
Mitchelson, Mr. Angus Hill
Misune, Mr. Carloro
Monkman, Miss Phyllis
Montefiore, Mr. Eade
Morris, Miss William
Murphy, Mr. Jefferne
Nash, Mr. George
Nesbit, Mr. N.
Niblo, Mr. Victor
Nicholson, Mr. C. F.
Norton, Mr. A. B.
O'Connor, Miss Leonie
O'Cready, Mr. W.
O'Dohovan, Mr. Fred
Osmond, Mr. M. L.
Passmore, Mrs. Jim
Paul, Miss E. G.
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Payne, Capt. P.
Peach, Miss M. A.
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Pillans, Miss Helen
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Ray, Miss Ivy
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Reeves, Miss Millie
Rickard, Mr. Frank
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Roberts, Mr. Arthur
Robinson, Mr. Snell
Roddam, Mrs. Marie
Rolls, Mrs. E.
Royce, Mr. Arthur
Russell, Miss Ami
Sankey, Vic.
Scott, Mr. S. Austin L.
Seymore, Miss Margaret
Sherwin, Mrs.
Shine, Mr. J.
Silbon, Mr. B.
Silvester's Circus
Silward, Mr. B.
Smith, Mr. A. E.
Somerset, Mr. & Mrs.
Somerset, Mr. C. D.
Squire, Mr. Tom
Stern, Mr. Sam
Sterner, Mr.
Stone, Mr. Reg.
Strong, Mr. Oswald
Sugden, Mr. Alfred H.
Swain, Mr. Alfred
Sydney, Mr. T. E.
Talbot, Mr. Howard
Taylor, Capt. Frank
Taylor, Mr. Granville
Taylor, Mr. R. B.
Tempest, Miss Marie
Temple, Miss M.
Terry, Mr. John
Thatcher, Mr. Fowler
Thomas, Rag.
Thompson, Miss Norah
Thonil, Miss Ivy
Thorndyke, Miss Sybil
Thorne, Mr. E.
Tindall, Dr.
Tree, Miss Iris
Trebearne, Miss Kitty
Tucker, Mr.
Turner, Miss Eva
Utter, Mr. Richard
Vasasi, Miss
Valentine, Mr.
Vallarino, Miss Ida
Vere, Miss Grace
Vermont, Miss Yvonne
Vernon, Mr. F. A.
Vernon, Miss Harriett
Vincent, Mr. W. G.
Vuire and Colley
Walker, Miss Mickey
Waring, Mr. H. B.
Washburn, Mr. Bryant
Waterford, Mr. Charles
Watts, Mr. Alfred E.
Weir, Mr. J. G.
West, Mr. Harry D.
Westwick, Mr. E.
Whitcliff Ten Trio
White, Miss Lee
Whitely, Mr.
Wilby, Mr. F. L.
Wilding, Mr. Harry
Wiltshire, Mr. V.
Willett, Mr. Fred
William, Mr. H. G.
Williams, Mr. Grafton
Williams, Mr. R. A.
Willis, Mr. Hubert
Wilson, Mr. Joseph
Windle, Mr. Wm.
Winfields, The
Wingrove, Mrs. I.
Winskill, E.
Winter, Miss Jessie
Woodington, Miss Beatrice
Woodville, Mr. E.
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Wynne, Miss Wish
Zarmo

"I'll sweat upon that bottle."
—Tempest, Act ii, Scene ii.

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ALE & STOUT
MATURED NATURALLY in BOTTLE.
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16, Green St. Leicester Sq. W.C.2
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BIRTHDAYS OF THE WEEK.

Happy Returns to—

Lillah McCarthy—Wednesday, Sept. 22.
Clara Jecks—Wednesday, Sept. 22.
Sylvia Morris—Thursday, Sept. 23.
William Archer—Thursday, Sept. 23.
Fred Bauer—Thursday, Sept. 23.
Gertrude Kingston—Friday, Sept. 24.
Millie Lindon—Friday, Sept. 24.
Adria Hill—Friday, Sept. 24.
W. H. Burton—Friday, Sept. 24.
Nelson Jackson—Friday, Sept. 24.
F. V. St. Clair—Friday, Sept. 24.
Leon Quartermaine—Friday, Sept. 24.
C. B. Cochran—Saturday, Sept. 25.
Maurice Harvey—Saturday, Sept. 25.
Nellie Lonnen—Saturday, Sept. 25.
Ella Shields—Sunday, Sept. 26.
Yorke Stephens—Sunday, Sept. 26.
Edmund Gwenn, Sunday, Sept. 26.
A. A. Asher—Sunday, Sept. 26.
Tom Clare—Sunday, Sept. 26.
P. Craig—Sunday, Sept. 26.
Lena Ashwell—Tuesday, Sept. 28.
Tom Terriss—Tuesday, Sept. 28.
Gwendolen Brogden—Tuesday, Sept. 28.
S. Marsden—Tuesday, Sept. 28.

MUSICAL INSTRUMENT
MAKERS.
REPAIRS executed on the premises in a few hours when urgently required.
HIRE. Instruments can be hired by the month when available.
HENRY POTTER & CO.,
West Street, CHARING X ROAD, W.C.

PHOTO POST CARDS OF YOURSELF
Taken from any Photo. A very good 24. card. Time to Finish—4 Days.
50 5/-, 100 8/-, 500 30/-, 1,000 50/-.
SAMPLE and LIST FREE.
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Whether it goes to the Wash or not—mark everything with
JOHN BOND'S "CRYSTAL PALACE" MARKING INK
An indelible mark prevents loss or theft.
Sold by all Chemists, Stationers and Stores, 6d. and 1s.
For use with or without heating (whichever kind is preferred).
USED IN THE ROYAL HOUSEHOLDS.

STANDING ROOM AT THEATRES.

The renewal of the licences of the Portsmouth theatres and variety halls came up for confirmation at a meeting of the Town Council on the 14th inst., the houses concerned being the Theatre Royal, the King's Theatre, the Princes Theatre, the Hippodrome, the Coliseum, and the Pavilion of the South Parade Pier, the Watch Committee recommending in each case, with the exception of the South Parade Pier (which is Corporation property) the imposition of a clause in the licence prohibiting "standing room."

Alderman Sir John Corke, in submitting the report, said that their late Town Clerk had always urged the adoption of this clause, as there had been instances of overcrowding. If this was passed it would bring the buildings licensed for stage plays into line with the cinemas.

Mr. Peter Davey, general manager of the Portsmouth Theatres, Ltd., said the licensees were responsible for the proper conduct of the theatres under their charge, and they asked to be allowed to consider the matter of the accommodation before any such endorsement was made on their licences. To abolish standing room would make it impossible for the theatres to carry on. If only sitting was permitted the revenue coming in would not be sufficient. Alderman Sir John Corke said the Committee had no wish to make it difficult for the theatres to carry on their business, and he suggested that the matter should be fully discussed at a special meeting of the Council, and that in the meantime the Watch Committee should reconsider the matter.

Mr. T. Beaumont, of the Hippodrome, requested to be heard in opposition to the Committee's proposal, but it was pointed out he would have this opportunity when the matter came before the special meeting of the Council which should be held next week.

ANSWERS TO CORRESPONDENTS.

J. M.—*We give in numerical order dates of production as far as they can be traced:—"Family Fool," Prince's, Edinburgh, March 6, 1882; Vaudeville, June 23, 1885. "Her Level Best," Eden T., Brighton, Nov. 9, 1894. "The Nightingale," Lyceum, Edinburgh, July 10, 1884; Standard, Aug. 25, 1884. "Jackeydora," T.R., Leamington, Dec. 26, 1890. "Secrets of the Police," Surrey, Nov. 20, 1886.*

To stimulate general interest in the commercial value of advertising, the International Advertising Exhibition will be held in November next at the White City, London. This endeavour has the approval of the Government. There will be many novel displays and competitions, while full use is made of the cinema, conferences, and lectures.

On Friday evening last week, Mr. Tom H. Solly, the genial manager of the stock company, which has had a phenomenally successful season at the Royalty Theatre, Barrow-in-Furness, was given a complimentary benefit. There was a crowded house, and in addition to a performance of the current play, various members of the company, including Mr. Solly himself, distinguished themselves in single turns.

WATCH YOUR WARDROBE.
Personal appearance is of unique importance to all professionals. The cost of wearing apparel is still increasing, therefore it behoves you to make your clothes
"PAY A GOOD DIVIDEND"
on the capital invested in them. This is GUARANTEED if you have your suits, costumes, blouses, gloves, feathers, &c., periodically treated by
LUSH & COOK, Ltd.
The LEADING THEATRICAL CLEANERS AND DYERS,
Whose processes have been highly commended by all the "Stars."
POSTAL DEPARTMENT for Artists on Tour.
Write, Wire, or 'Phone.
29, Charing Cross Rd., LONDON, W.C.2
John Bell Manager Theatrical Dept.
'Phone: 9580 GERRARD.

Eczema & Rashes
Germolene Marks a New Era in Skin and Wound Treatment.
Intensely Irritating Eruptions.
Suffered Three Years. Soon Cured by Germolene.

Mr. W. B. Walton

Mr. W. B. WALTON, 87, School Street, Darfield, near Barnsley, Yorks., says:—"About three years ago an irritation came on my legs, and soon a rash appeared. It itched intensely, and scratching made it raw and red. Then the same thing came on my hands, a scratchy, peace-destroying eruption that nothing would relieve. I tried one ointment after another, but all in vain. I was told it was eczema in a very severe form. I had to keep the surface constantly bandaged, for it was raw and weeping, and the itching was real torment. I had suffered for three years when I got a tin of Germolene, and before that tin was finished there was immense improvement. Germolene soothed just as soon as applied, and gradually new healthy skin formed. Soon I was cured completely, and now my skin is as clear and natural as ever. I think it is wonderful, for I only used Germolene for something less than a month altogether."

Inflamed Skin.
Intense Pain in Both Legs. Couldn't Walk.
Soon Cured by Germolene.

Mrs. Walters.

Mrs. WALTERS, 24, Stewkins, Wordsley, Stourbridge, says:—"It is truly wonderful how Germolene soothes and heals. About two years ago I began to suffer with a strange tingling and burning in my legs, which soon became intense pain that nothing I tried would relieve. There were red patches all over both legs from the foot to over the knee; in fact, the skin was all inflamed. I couldn't walk with it, and latterly became so ill that I had to lie on a couch all day, unable to move without help. I had been suffering for over a year and was practically helpless when I got Germolene. I had tried so many things in vain that I had almost lost hope, but Germolene soothed at once. Very soon the redness and inflammation were gone entirely and all the terrible pain with them, and now my legs are quite well and natural."

Soothes at a Touch!
Awarded Gold Medals and Diplomas at
Four Leading Pharmaceutical Exhibitions.
Germolene is matchless as a remedy for
Eczema, Psoriasis, Rashes, Ulcers, Piles, Itching, Cuts and Burns, Skin Eruptions, Ringworm, Pimples, Chapped Hands, Chilblains
and all cut, bruised, itching or ulcerated surfaces.
Prices 1/3 and 3/- per tin—latter size the more economical. From Chemists and Stores everywhere. Ask distinctly for Germolene.
Germolene
The Aseptic Skin Dressing
Free Opinion and Instructive Book.
For an opinion as to the suitability of Germolene in your case, with treatise on skin ailments, address the Veno Drug Co., Ltd., Manufacturing Chemists, Manchester.

THE ORIGINAL AND ONLY
ELLIOTT SAVONAS
This week, EMPIRE, LONGTON
Agents:—G. BARCLAY, or W. BENTLEY, or H. ELLIOTT, sole business representative for The Elliott Savonas.

THE FIVE SISTERS
5 Real Sisters. Introducing Piano, Mandolines, Singing, Violin and Acting.
For VACANT DATES, wire permanent address.
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AN ACQUISITION TO ANY PROGRAMME
Miss LILLIE LANGTRY
THE VERSATILE COMEDIENNE.
Sept. 20. QUEEN'S T., FARNWORTH. Sept. 27, ELITE PALACE, BORDESLEY

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ON TOUR

LUCILLE BENSTEAD
THE AUSTRALIAN SOPRANO.
EMPIRE, CROYDON
P.A.—22, Barton Street, W.14. 'Phone: 2619, Western.

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ON TOUR
P.A.—90, Charing Cross Road, W.C.2. 'Phone, 1312 Gerrard.

ALBERT
FOSTER & NINON
In a Comedy and Song Divertissement, With a Piano.
ON TOUR. P.A., 476, High Road, Chiswick, W.4.

GEORGE CARNEY
ALMOST HUMAN.
"What's the Tale the Colonel told the Adjutant?" by Fred E. Cliffe and Geo. Carney.
FINSBURY PARK EMPIRE
Business Manager—Joe Shoebridge, Lake's Agency.

ANITA FREDDIE
EDIS & FORBES
Present "Fresh Hair," a refined burlesque.
Most times working—Most times a Feature.
This, PALACE, NEATH. Next, PALACE, BARRY DOCK

NEW NUMBERS, by Percival Langley
HARRY FORD
This, ARDWICK EMPIRE
Agents: Day's Agency.

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THE MOST TALKED OF—OF DAMES. ALWAYS A SUCCESS
This, EMPIRE, BIRMINGHAM. Next, EMPIRE, FINSBURY PARK

Mr. HYMACK
"At MISSITT JUNCTION."
This, THATCHED T., NORWICH. Next, GRAND, BOLTON

Latest successes by WESTON & LEE, WILL WISE, and J. R. BENNETT
NIXON GREY
COMEDIAN.
This, PALACE, HULL. Next, ALHAMBRA, BRADFORD

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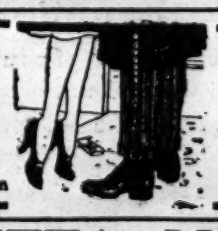
Appearing with great success as JUVENILE LEAD, "JACK-IN-THE-BOX."
This, HIPPO., CHELTENHAM. Next, HIPPO., GLOUCESTER
Sole representative, JOSEPH HAYMAN.

FRANK
VARNEY
In "MIRTHFUL STUNTS"
By Bert Lee & R. P. Weston



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BUTT
This, TIVOLI., ABERDEEN
Next, KING'S, DUNDEE
Reeves & Lamport

ZETTA MOR
THE IMPRESSIONIST.
HIPPO., PUTNEY
All Coms., R. H. Granville.

WAL LANGTRY
This week, EMPIRE, WAKEFIELD. Next, EMPIRE, ASHTON
Business Manager, HARRY BURNS.

BARTON & ASHLEY,
In preparation New Act "BACK TO EARTH."
PALACE, CHELSEA
All coms.—GEORGE BARCLAY.

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Scotch Comedy Artists,
This, WALHAM GREEN
Agent, Fred Francis, 170, Brixton Road, S.W.

LAURI HOWARD
MAD HORSE.
This, EMPIRE, GLASGOW. Next, PALACE, LEICESTER
Agent, GEO. BARCLAY.

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THE STICK OF MIRTH. "Its Sickening."
Principal Comedian "JACK-IN-THE-BOX," REVUE.
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WILLIAM DAPHNE
BURR and HOPE
Now Presenting "PHARAOH" (The Languid Lover on the Nile).
HIPPO., PRESTON

BARNEY LANDO
& Co., in a Comedy Sketch of Jewish love "The Dealer." Three Artists. Plays 18 mins.
HIPPO., IPSWICH

WILKIE BARD
PALACE, BLACKPOOL

LEW LAKE presents
JOE ELVIN
in his Great Success, SAILOR LAD, written by Clifford Rean.
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"It's a Bit Salty, Ain't It." Coms., Lew Lake's Agency.

MAY SHERRARD
"THE FAMOUS COMEDIENNE."
Comms. N.V.A.

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THICKER THAN WATER.
This, EMPIRE, LIVERPOOL. Next, ALHAMBRA, BRADFORD
Agent: GEORGE BARCLAY. Manager: JACK COSGROVE.

He's a lovely fellow.
JACK SMILES
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BET-AN-COURT
THE FRENCH CUBAN.

Introducing REFINED and ORIGINAL Comedy.
All Coms., Teatro Eldorado, Barcelona, Spain.
Coming back to play MacNaghten and Gulliver Circuits.
VACANCIES Oct. 25, Nov. 1, 8
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"MARY," Fred Austin (Darewski).
"EGGS & BACON," Harry Castling's (Francis & Day).

ERNIE MAYNE
This week, EMPIRE, CROYDON.
Next week, PALACE HAMMERSMITH
'Phone—BRIXTON, 1408.
Solely represented by HARRY DAY.

Three SISTERS O'HARA
The "GREAT TYPE" Entertainers.
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THE MERRY SCOT.
This Week, T.R., DUBLIN. Next, HIPPO., BELFAST

ERNIE ROMA
ON TOUR
Offers invited PANTO., 1920-21.

LILY MORRIS
This Week, O. H., DUNFERMLINE. Next, PALACE, SALFORD
Pantomime arrangements complete for 1920-21.

WILL
HAY
Presents
"FIND THE BEETLE."
25 minutes solid laughter.
ON TOUR
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THE GREATEST SINGING COMEDIAN, AND FIRST.
L.T.V. Next, HIPPO., PUTNEY

STILL ANOTHER SUCCESSFUL "SAILOR" SONG, "CROWN AN' ANCHOR."
AUSTIN RUDD
The laughing success and catch phrase of every Town—"THE BODY'S UPSTAIRS."
This, EMPIRE, EDINBURGH. Next, EMPIRE, GLASGOW

TED YOUNG
Character Comedian.
At liberty for Panto, "Dame."
All coms. to PUBLIC HALL, FERNDALE

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Comedian.
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Featuring with "The Kitchen Comedy Four."
EMPIRE, SHOREDITCH

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All Comps., GEO. BARCLAY.

GEORGE MORTON.
The Black Dot and his "Enk."
I don't stop Shows—I keep 'em going.
This, PAL., MANCHESTER, Next EMP., W. HARTLEPOOL. B. MONTAGUE

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BILLIE VAL & PARTNER
This week, PALACE, TOTTENHAM

ROBB WILTON
GRAND, HANLEY
All coms. to GEO. BARCLAY, 221, Brixton Hill.

A Unique Combination of Music and Mirth.
ROMAINE & DAINTON
All Coms.—F. & H. REEVES & LAMPORT.

FRANK A. LOUIS
NOLAN & HOLT
In a Sing Song by R. P. Weston & Bert Lee.
EN ROUTE TO SOUTH AFRICA. All Coms: WORLAND S. WHEELER.

ANNIE ROONEY
Featuring New Character Studies by J. Hargreaves.
EMPIRE, BELFAST
Business Manager - - - - R. MONTAGUE

HENRY J. CORNER
Presents "SYMPHONIA."
SOUTH AFRICA

DAISY TAYLOR
IN TOWN
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Coms.: Reeves and Lamport.

JACK JIMMY
HAYMAN & LOWE
HUMOROUSLY HARMONIOUS.
COLISEUM, OLDHAM

SANDY POWELL
EMPIRE, CROYDON & CAMBERWELL
Next, Two more
Agent, W. BENTLEY, Esq.

BILLY RUTHERFORD
HARRY SLINGSBY'S Revue "OH! LAUGH."
This Week, HIPPO., STOCKTON.
Next Week, TIVOLI, NEW BRIGHTON

PERCY JACK
MAYNE & SHERIDAN
"THE WISE JESTERS."
This, BIRKENHEAD.
Next, EMPIRE, ISLINGTON
Phone—BRIXTON 1408, or DAY'S AGENCY.

MART and PEP
HIPPO., BRIGHTON. Next, HIPPO., LEEDS

DUNCAN & GODFREY
MINNIE. ARTHUR.
This, EMPIRE, GLASGOW. Next, KING'S, DUNDEE
All Coms. to sole Agents, F. & H. Reeves & Lamport, 18, Charing Cross Road, W.C.2.

CLARICE CHESNEY
COMEDIENNE AND DANCER,
HIPPO., ST. HELENS
FULLY BOOKED.

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Novel, Versatile, Character & Comedy Artists.
ON TOUR
Agent: TOM PACEY.

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THE TAILOR MAIDS.
This Week, EMPIRE, SWANSEA. Next, HIPPO., BRISTOL
Bus. Manager, BERT NOLAN. G. BARCLAY

D'ARCY WOOLVEN TRIO
EMPIRE, CROYDON
Next, L.T.V.
NOT SOLELY REPRESENTED.

OLGA SYDNEY
IMPRESSIONIST.
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All coms.—NORRIS & CLAYTON, 29A, Charing Cross Rd., W.C.2.

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Telegrams:—"MOCCADORA, LONDON."
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This Week, CROYDON. Next, HAMMERSMITH
Agent, GEORGE BARCLAY

IN SONGS OF CHARACTER AND HUMOUR. AT THE PIANO
JEN LATONA
This Week, EMPIRE, NOTTINGHAM. Next, VICTORIA PALACE
GEO. BARCLAY, Representative.

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Open Date, October 4. EMPIRE, LIVERPOOL.
The Ship still leaving each week. P.A., 23, Little Russell Street, London, W.C. 1

DORIS ASHTON
This Week, COLLINS'S
Next, CHATHAM EMPIRE
Brixton 2747 B. SHEREK.

THE ORIGINAL
MAZUZ & MAZETTE
"I want my clothes, somebody's took 'em."
This Week, EMPIRE, CROYDON

HARRY SHIELS
In his latest laughing hit "EMPTIES."
In active preparation:
"THE GARDEN OF ANNA,"
(or "A MUG IN EGYPT,") By FRED. J. MORRIS.
Coms. c/o ERA.

RENE RALPH
MET., MANCHESTER. Next, HIPPO., PRESTON. No Vacancies.

HILDA MUNDY
Playing lead in "Oh Laugh"
ON TOUR
Coms. to MICHAEL LYON, U.V.A., 10-11, Jermyn Street, W.C.

BILLY CARYLL
Originator and AUTHOR of the 1st, 2nd and last scene of "OH LAUGH."
Also stage manager of the Darlington station scene last Sunday. Policemen come, and Policemen go, but we all went together.
Coms. to MICHAEL LYON, U.V.A., 10-11, Jermyn Street, W.C.

GERRARD
The Music Mad Violinist.
ON TOUR.
All Coms., c/o "The Era."

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All Coms., LEW LAKE.

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THE PERSONIFICATION OF NATURAL FUN.
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EMPIRE, LIVERPOOL.
Booked by Percy Reiss, N.V.A.

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The Boy with the Violin.
NO SOLE AGENT. All Coms., 23, Fitzroy Street, London, W.1.

MARK DALY
Prin. Com. Fred. Karno's Co.
"MONEY TO BURN"
This, GRAND, CLAPHAM. Next, EMPIRE, PENGE
NO VACANCIES. All Coms., REEVES & LAMPORT
'Phone—Brixton 3089.

(NELLIE) HILL & DALE (BILLY)
Sept. 20, HIPPO., WIGAN. Sept. 27, HIPPO., ST. HELENS
NEXT VACANCIES, OCT., 11, 18.

E. D. NICHOLLS
Originator of the famous "Wha-Wha-What!"
In his latest success, "Saving His Bacon" and "It's up to you."
Next, QUEEN'S, CASTLEFORD

SCOTT ARGYLL
With Words and Music.
ON TOUR.
JACK HENSCHELL'S THE FELLOW.

CONNIE BROWNING
This Week, ARDWICK EMPIRE. Next, PALACE, LEICESTER

W. G. WATTS
COON DELINEATOR.
This Week, OLYMPIA, DUNFERMLINE Next Week, PAVILION, GLYDEBANK

HARRY THURSTON
In BURLESQUE SCENAS.
Business Manager....GEO. BARCLAY

HAL WRIGHT
THE BURLESQUE COMEDIAN.
EMPIRE, NOTTINGHAM. Agent, GEO. BARCLAY.

"Who put the Bricks in Brixton?" By HERBERT RULE
SYD. WALKER
L.T.V. Representative—GEO. BARCLAY

WILL
VAN ALLEN
Comedian with Music.
ON TOUR.
20, Museum Chambers, W.C. 1. 'Phone—Museum 4889.

G. H. ELLIOTT
THE ORIGINAL CHOCOLATE COLOURED COON.
ISLINGTON & POPLAR
P.A., "Sentosa," Oakington Avenue, Wembley Park, Middlesex. 'Phone—Wembley 67

THE ANARTOS
Arthur and Lawrence.
NEW ACT By Fred Pattison, "Splutter the Spotter." Enormous Success.
This, PALACE, TOTTENHAM. Next, EMPIRE, HACKNEY
Agent—WALTER BENTLEY.

PETER META
DONALD and CARSON
"THE STABLE BOY." "Doing Very Well, Thank You."
ON TOUR
P.A., 76, THE LAWNS, SHEPHERD'S BUSH. Agent, GEO. BARCLAY.

HINSLE
THE NOVELTY COMEDY ILLUSIONIST. Assisted by GERTIE REES.
This Week, PALACE, BATH. Next, HIPPO., EXETER

WARDINI
ON TOUR. All Coms. to WILL LUND

RENEE and GODFREY
ENGLAND'S PREMIER JUVENILE DANCERS.
EMPIRE, FINSBURY PARK
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Howard FLYNN and Elsye HAYNSON
The Celebrated Composer-Pianist. The Little Lady with the Big Voice.
In Original Song Creations featuring Famous Melodies.
ON TOUR
P.A., 96, GRAY'S INN ROAD, W.C.

After following all the novelty Cellists at the Kings, Dundee, the *Dundee Courier* says: It is a privilege to hear in a Music Hall a 'Cellist of the ability of M. MICHAELOFF, Etc.
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Mr. B. SHEREK is again busy sending Contracts. Many thanks.
No Vacancies.

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AND A VIOLIN.
ABERDEEN

DICK HENDERSON,
THE YORKSHIRE COMEDIAN WHO SINGS.
NO VACANCIES.
Pantomime 1920-1, Principal Comedian, Borough, Stratford. Booked, Moss Controlling Syndicate, Victoria Palace, and Leading Independent Halls.
Sole Agent—MICHAEL LYON, U.V.A.

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THE "GREAT" LITTLE COMEDIENNE,
This Week at the GRANVILLE, WALHAM GREEN.
Times, 7.50 and 10. Not solely represented.

WILLIE JAMES AND THE DORAN SISTERS
The Musical Comedy Trio
SOUTH LONDON PALACE. Next, EMPRESS, BRIXTON

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COLISEUM SYNDICATE, Ltd., MIDDLESEX THEATRE OF VARIETIES, Ltd., HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, Ltd., WOOD GREEN EMPIRE THEATRE OF VARIETIES, Ltd., MANCHESTER HIPPODROME AND ARDWICK EMPIRE, Ltd., LEICESTER PALACE THEATRE, Ltd., CHISWICK EMPIRE THEATRE OF VARIETIES, Ltd., CHATHAM EMPIRE THEATRE OF VARIETIES, Ltd., ST. AUGUSTINE'S PARADE HIPPODROME, BRISTOL, Ltd.

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Secretary and Chief Accountant, W. S. GORDON MICHIE.
ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR SEPTEMBER 27, 1920.
THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Seymour Hicks and Isobel Elsom in "The Bridal Suite," La Bilbainita, Mme. Lillebil, Squire Fairney and Jones, Syncopated Singers, Les Latour, Bromley Carter, La Veen and Cross, Lo.e and "Her," Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
"Sons of the Sea."

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Alice Craven, Oswald Bemand, Peter Parisa, May Henderson, Daimler and Radie, George Calver, The Anartos, Sadler Elsie Four, Bioscope.

THE OHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Cissie Lupino, Tom D Newell, Penrose and Whitlock, The Roms, Bioscope.

WOOD GREEN EMPIRE
Rehearsal at 12 noon for:—
"Pretty Peggy."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Lois Conn, Wells and Eclair Twins, Two Rascals, Ina Hill, Lane and Dixon, McDonagh and Russell, Bioscope

CHATHAM EMPIRE.
Rehearsal at 2.0 p.m. for:—
The Three Nesios, Doris Ashton, Bert Hughes and Co., Clyde Twelvetrees, Patti Loftus, Willie Robbins, Netti Wheeler, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Connie Browning, Ted Marcell, Ernest Shand, Blaney and Ferrar, 5 Potleys, Laurie Howard, Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
The Balladmongers, Ernest Krake, The Westwoods, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Frank Le Dent, Nellie Wigley, Noni and Horace, Haley's Juveniles, Romano Bros., Estelle Rose, Bioscope.
(Matinees Monday and Tuesday).

PICTUREHOUSE, CHATHAM
FLORAL HALL, LEICESTER

And in association with the above—
THE ALHAMBRA, LONDON, W.C.
Harry M. Vernon's "Johnny Jones," featuring George Robey.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—
FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor, (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices.

The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS.
PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.
GENERAL ADMINISTRATIVE OFFICES:
25, CHARING CROSS ROAD, W.C.
Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, Sept. 27, 1920.

LONDON PAVILION.
C. B. Cochran's Season.
"London, Paris and New York."

OXFORD.
Closed for re-decorations.

METROPOLITAN.
Rehearsal at 12.15.
Kirkby and Hudson.
J. B. Taylor presents "Dream Stars."
Payne and Hilliard. Sutcliffe Family.
Dan Leno, junr. Arthur Leslie. Ida Long.
Bioscope, etc.

CHELSEA.
Rehearsal at 13.
Ten Loonies May Sherrard. Elsie Southgate.
Manuel Vega. Bryan O'Sullivan.
Sadie Morris. Etta Howard. Culpitt. Bioscope

EUSTON.
Rehearsal at 12.
Dan Rolyat. Agnes Croxton. Julien Vedey.
Haig Bros. and Ryan. Billie Val and Partner.
Bridson. Jack Sterzelly and Dog.
Betty Bruce. Bioscope.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Flying Banvards. Geo. Willie and Co.
Leo Stormont and Co. in
"Two Crooks and a Movie Girl."
Elsie Carlisle. Bros. Obo. Emmelyn Walter.
Selwyn. Chas. Norton. Bioscope, &c.

SOUTH LONDON.
Rehearsal at 12.
Linga-Singh. Barton and Ashley. Footgers.
Four Revels. Ruff and Tumble. Olga Sydney.
Joe Archer. J. R. Sutton.
Bioscope.

EAST HAM.
Rehearsal at 12.
Three Sisters O'Hara. Kenna Bros.
Southwood and Pink Lady.
Dalvaine's Marionettes. Romani.
Haywood and Hay. Ivy Grant. Bioscope, &c.

TOTTENHAM.
Rehearsal at 12.
Lawrence Wright Ensemble. The Mongadors.
Queenie Leighton. Finlay Dunn. Four Storks.
Hay and Crawford. Lloyd Morgan.
Elsie Denham. Bioscope, etc.

EMPRESS, BRIXTON.
Rehearsal at 12.
J. R. Cuthbert presents "Beauty."
The Piccadillians. Three Sisters Macarte.
Will James and Doran Sisters. Ida Barr.
Arthur Pond. McIvor and Scott. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Albert Douglass presents "The Jeffersons."

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

ATLAS-VULCANA GIRLS,
Vac. Sept. 27, Oct. 4.
Gosford Lodge, Fulham.

FAYRE FOUR, THE, SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
This, Pal., Southport; next, Darlington.
P.A., 4, Speenham-rd., Stockwell, London.

Greater success than ever.
MR. F. V. ST. CLAIR, O.B.E.,
In New Songs and Monologues.
Still a feature on every bill.
Great receptions everywhere.
Sept. 20, Palace, Old Hall, Staffs.
Perm., Higher Heath, Prees, Salop.

PATTI LOFTUS
Sept. 20, Palace, Lincoln.
Sept. 27, Empire, Chatham.

DAISY JAMES,
Everybody's Favourite.
This week, Empire, Chiswick.
65, Sudbourne-road, Brixton-hill, S.W.
'Phone: 2115 Brixton.

MR. BRANSBY WILLIAMS.
Business Manager, Ernest Edelsten.

T. E. DUNVILLE
London always.
Gulliver's Travels, 4 trips nightly.
Letters, c/o "The Era."
Sole Agent, Mr. Walter Bentley.
New Scena,
"Quibbles."
"Never Twice Alike."

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ELECTRICAL HIT,

'OPEN YOUR HEART AND LET THE SUNSHINE IN.'

FEATURED WITH UNBOUNDED SUCCESS BY

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